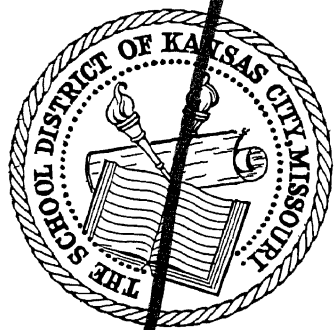


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The Subscription (£1 ls.) for 1879 became due on Jan. 1, and, if not yet paid, should be sent forthwith to the Hon. Sec., A. G. SNELGROVE, Esq., London Hospital, London, E., by Money Order on the Chief Office, or cheque, in either case crossed "Alliance Bank." Hon. Sec. for the United States: Prof. F. J. Child, Harvard College, Cambridge, Mass., to whom Subscriptions, \$7.50 a year, should be paid.

No books will be sent to any Member until his Subscription for 1879, and his arrears, if any, are paid.

New Shakspere Society.

Second Report, August, 1879.

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§ 1. <i>Objects and work of the Society.</i>	§ 5. <i>Need of more Subscribers and Helpers.</i>	p. 11
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§ 1. SINCE the date of the Committee's First Report, July, 1875, the Society's work has gone forward well, notwithstanding the heavy losses that the Society sustained soon after the close of its first year, by the death of its leading authority on the history of the Drama and the Elizabethan time, Mr Richard Simpson, and the disablement for some years of one of its working editors, Dr Brinsley Nicholson. Blows such as these, falling on it so near its start, might well have crushed the life out of any young society; but the New Shakspere Society has borne them without staggering, and has pressed vigorously on to its goal. The Committee however cannot refrain from an expression of their own regret and affection for their lost colleague, Richard Simpson, whose weight of knowledge was more than equalled by a refinement of manner, a sweetness of nature, and gentleness of disposition, that endeared him to all with whom he came in contact. His smile and graceful ways have been missed at the Society's Meetings, even more than his opinion. The Committee are glad to say that Dr Brinsley Nicholson's health has been regained, and that he has taken his place again among them, as an adviser and reader of Papers, though not as an editor. They can report with pleasure too that the Founder of the Old Shakspere Society, the helper of the New, Mr Halliwell-Phillipps, has

promist to return to that work which has won him so sound a reputation, and done so much service to Shakspeare students. Clear as he had always been from those shameful forgeries which have been the curse of Shakspeare biography and text-criticism for nearly forty years, Mr Halliwell-Phillipps had begun putting the crown to his labours, by the publication of his many-years' fresh gleanings in his *Illustrations of the Life of Shakspeare*. But after the publication of its first Part, he announc't that he should abandon it. Happily he has chang'd his mind, feeling that he has no right to keep to himself material that must be useful to other students of Shakspeare. He is now preparing the Second Part of his *Illustrations*.

§ 2. The Society's Publications for 1875 were mentiond in the last Report; and after its date the issue of one of the books, then considerd doubtful, was securd. The Texts for 1875 were:—

In Series II. *Plays*:—Mr P. A. Daniel's revis'd edition of *Romeo and Juliet* (bas't on the Quarto of 1599), with an Introduction, and full critical notes on the Text.

Henry V: a. Facsimile Reprints of the Quarto and First Folio, edited by Dr Brinsley Nicholson.

In Series I. *Transactions*:—Part II of the *Transactions* for 1874, completing the volume. Part I of the *Transactions* for 1875-6.

In Series III. *Originals and Analogues*:—Part I. a. The Tragicall Historie of Romeus and Juliet, written first in Italian by Bandell, and nowe in Englishe by Ar[thur] Br[ooke], 1562; edited by P. A. Daniel, Esq.; b. The goodly hystory of the true and constant loue between Rhomeo and Julietta; from Painter's *Palace of Pleasure*, 1567; edited by P. A. Daniel, Esq.¹

In 1876 came Dr Brinsley Nicholson's illness; and the preparation of the intended main book of the year, the Parallel-Texts of the Quarto and Folio of *Henry V*, was necessarily given up. The Committee therefore determind to open a new branch of the Society's work, to start its Sixth Series, that on *Shakspeare's England*, being certain that this would appeal to a large non-dramatic class of readers, the students of History and Sociology, as well as to our own Members, to whom everything of Shakspeare's time is welcome. The Director's

¹ Mr J. O. Halliwell presented to the Society 600 copies of Mr A. H. Paget's pamphlet, "Shakespeare's Plays: a Chapter of Stage History," 1875; and one was sent to every Member. (These copies are now exhausted.) Mr. Furnivall's gift of a copy of his *Introduction to Gerwinus*, to every Member, still continues.

appeal to some of our wealthy Members for gifts of these *Shakspeare's-England* books was willingly met, and by the generosity of Lord Derby, Mr F. W. Cozens, and Miss Phipson, with a contribution from the Director, the following books were issued:—

Series VI. *Shakspeare's England*: 2. a. *Tell-Trothes New-yeares Gift*, 1593, with *The passionate Morrice*. b. John Lane's *Tom Tel-Troths Message, and his Pen's Complaint*, 1600. c. Thomas Powell's *Tom of all Trades, or the Plaine Pathway to Preferment*, 1631. d. *The Glasse of Godly Loue*, 1569. Edited by F. J. Furnivall. (*Presented by 3 Members of the Society.*)

3. William Stafford's *Compendious or briefe Examination of certeyne ordinary Complaints of divers of our Countreyemen, in these our Days*, 1581; with an Introduction by Mr F. D. Matthew; edited by F. J. Furnivall. (*Presented by Lord Derby.*)

The Society added from its own funds:

4. § 1 of Part I of *The Anatomie of Abuses: Contayning A Discoverie, or briefe Summarie, of such Notable Vices and Imperfections, as now raigne in many Christian Countreyes of the Worlde: but (especiallie) in a verie famous Ilande called Ailgna*¹. *Together, with most fearefull Examples of Gods Iudgements, executed vpon the wicked for the same, aswell in Ailgna*¹ *of late, as in other places elsewhere. Verie Godly, to be read of all true Christians, euerie where; but most needefull, to be regarded in Englande. Made dialogue-wise by Phillip Stubbes. 1. Maij. 1583, collated with the 2nd, 5th, and 6th editions.* Edited by F. J. Furnivall.

Series II. *Plays*. 7. The reprint of the First Quarto of *The Two Noble Kinsmen* by Shakspeare and Fletcher, edited by Mr Harold Littledale.

Series VIII. *Miscellanies*. The late Professor W. Spalding's Letter on the Authorship of *The Two Noble Kinsmen*, on the Characteristics of Shakspeare's later style, and the Secret of his Supremacy,—one of the ablest bits of Shakspeare criticism ever written—with a Memoir of the Author, by his friend Dr John Hill Burton, the historian of Scotland, and Forewords by Mr Furnivall.

And Mr Richard Johnson of Fallowfield, near Manchester, also kindly presented us with:

Series II. *Plays*. 8. The revisd Text of *The Two Noble Kinsmen* by Shakspeare and Fletcher, with Notes, by Mr Harold Littledale, Part I.

These made a capitially full and valuable issue for 1876,

¹ *Anglia*, England.

indeed, too full a one, for, by mistake, Prof. Spalding's Letter was included in it, and had to be paid for out of the income of 1877. Thus also for the most important book in the *Shakspeare's England Series*, that meant to head it, and therefore numbered 1, there was no 1876 money left. Tho the book was ready in October 1876, it had to be thrown over to 1877. But 150 Members paid their subscriptions for it in advance, and had it in the autumn of 1876. This book was

Series VI. *Shakspeare's England*. 1. William Harrison's *Description of England* in Shakspeare's youth, 1577, 1587, edited from its two versions by Mr Furnivall. Part I, with an enlarged copy of Norden's Map of Shakspeare's London, by Van den Keere, 1593, and Mr H. B. Wheatley's Notes on it; extracts from foreign travellers' accounts of England in Tudor times, and from Harrison's lately unearthed *Chronologie* or *Chronicle* (extracts mainly for his own time):—'a racy, contemporary description of the England Shakspeare livd in, and the men and women, houses, food, drink, dress, and institutions of his day.'

It was a big book, cost nearly £300, and ought to have been the only book issued for the year, seeing that Prof. Spalding's *Letter* in fact belonged to 1877, having been paid for out of its income. But relying on the energy of our Members—which, alas, was never shown—in getting new members and more money, the Committee also issued in 1877,

Series I. *Transactions*, 1875-6, Part 2, containing Papers by Dr Legge, the Countess of Charlemont, Miss Jane Lee—on 2 and 3 *Henry VI* and their Originals, *The Contention* and *True Tragedy*—Prof. Delius (on Shakspeare's Use of Narrative in his Plays), &c., and 5 Appendixes of Reprints, three of great interest: 1. the analysis of the times of action of the plays of *Othello* and *Macbeth* by the late Prof. J. Wilson (Christopher North), and of *The Merchant of Venice* by the late Rev. N. J. Halpin:¹ 2. the Confusion in the Time of Action of *The Merry Wives* by Prof. Rich. Grant White; 3. the Speeches of Brutus and Antony over the body of Julius Cæsar, from the englisht Appian's *Chronicle* of 1578, which may have suggested Shakspeare's. Mr Franz Thimm also added a list of Shakspeareana for 1874-5, and Mr F. D. Matthew an account of the German Shakspeare Society's *Jahrbuch* for 1876.

¹ The whole subject has since been dealt with by Mr P. A. Daniel in the Society's *Transactions*, 1877—9, Part II. In Part I. p. 41—57 Mr Daniel exposed the weak points of Mr Halpin's scheme.

Series II. *Plays*; no. 9. *Henry V.* b. Parallel Texts of the First Quarto (1600) and First Folio (1623) editions; edited by Dr Brinsley Nicholson and Mr P. A. Daniel, and with an Introduction by Mr Daniel.

On its becoming clear that Dr Nicholson could not complete his *Parallel Text*, Mr Daniel, in the most kind way, promised to stay in England and finish it for the Society.

The list of the mistakes in our Reprint of the First Folio *Henry V* was so disappointing,—tho' in only one case was a necessary letter, 'winne[r],' left out, and in only one case a word ('Lord [High] Constable')—that it determined the Committee on a step they had often before contemplated, the giving-up of the issue of a series of Quarto Reprints of the Plays in the First Folio. From the first this was only an eye-luxury; students' needs were satisfied by the facsimile of Staunton, its reduction by Chatto and Windus, and Booth's admirable and handy quarto reprint. This experience, and the continued pressure on the Society's funds, also decided the Committee on giving up to Mr Griggs the reproduction, under the Director's superintendence, of the Series of First (or early) Quartos of Shakspeare's Plays, so that the Committee would need only to reprint—for some years at least—those Quartos that had to be set in Parallel Texts. As Mr Griggs undertook to, and did, photograph at once seventeen of the most important Quartos, and promised to issue them gradually, the Committee felt that they could not but give their sanction to a scheme which would accomplish a large branch of the Society's work long before the Society's small funds would let them do it themselves. But they regret to find that as yet only the first Quarto of *Hamlet* has appeared.

For 1878 the Committee had not much money to spend, and therefore issued only three Books:—

Series I, no. 5. *Transactions*, 1877—9, Part I, containing Papers by Mr Edward ROSE (on the mistakes in the Division into Acts of *Hamlet*); Mr SPEDDING (on like mistakes in *Lear*, *Much Ado* and *Twelfth Night*); Mr T. Alfred SPALDING (on the Witch-Scenes in *Macbeth*,—contending against Mr Fleay, &c. that all the witches are of like kind, and Shakspeare's;—and on the First Quarto of *Romeo and Juliet* (contending that there is no good evidence of a second hand in it); Mr P. A. DANIEL, on Mr Halpin's Time-Analysis of the *Merchant of Venice* (showing that 8 days and 4 intervals were required by Shakspeare's words, instead of the 38 hours given by Mr Halpin); Mr C. H. COORE (on Shakspeare's 'New Map' in *Twelfth Night*,

identifying it, and giving a photolithograph of its 'augmentation of the Indies,' and the Dutchman Barentz's *Novya-Zembla Discoveries* probably alluded to in *Tw. N. III. ii. 29*); a collection of *Scraps*, from books of literature and dictionaries, illustrating some of Shakspeare's phrases and words; and an *Appendix* of the only known fragments of William Wager's Interlude of *The Cruel Debttor*, 1566.

Series VI, *Shakspeare's England*, no. 5. Harrison's *Description of England in Shakspeare's Youth*. Part II, the Third Book, from the editions of 1577 and 1587, with a Map of Shakspeare's Roads to London; a large héliogravure reproduction (by M. Dujardin of Paris) of De la Serre's view of the North of Cheapside in 1638, and Marie de Medicis's Procession there; an Introduction of 66 pages containing extracts from Stow, Howes, Busino, &c. on the London of Shakspeare's day; and an *Appendix* by Mr Wm. RENDLE on the Bankside, Southwark, and the *Globe Theatre*; giving, for the first time, the real site of that Theatre; with Plans of Paris Garden 1627, and the Bankside, and Wm. Smith's unique Plans of Cambridge and Canterbury, 1588; edited by F. J. Furnivall.

Series VIII. *Miscellanies*, no. 2. Robert Chester's *Loves Martyr, or Rosalins Complaint*, 1601, with its Supplement, "*Diverse Poeticall Essaies*" on the *Turtle and Phoenix* by SHAKSPEARE, Ben Jonson, George Chapman, John Marston, &c.; edited, with Introduction, Notes and Illustrations, by the Rev. Dr Grosart (*presented partly by Dr Grosart*).

The reasons for squeezing three years' Papers (1877-9) into one volume of *Transactions* were, 1. the Committee's desire to leave more money for Reprints; 2. their conviction that after their first work was done,—the establishment of the value of metrical evidence, and of the chronological study of Shakspeare's works—fewer Papers need be printed; 3. the fact that the more popular and interesting Papers would find publicity in Magazines, and there get their writers pay, as several have done; 4. because many Papers were read from notes, or were tentative, and not meant for printing in full.

With regard to Chester's *Loves Martyr*, it was from the first on the Society's list for editing by Mr Richard Simpson; and when, after his death, Dr Grosart's edition for his subscribers was begun, he was askt by the Director to allow the Society to take, at its cost, casts from his (Dr Grosart's) type, so that the cost of a double setting of the text might be avoided. To this, Dr Grosart kindly consented; and tho, when the proposal was made, the Committee were not aware of the theory of the

identity of the Phoenix and Turtle with Elizabeth and Essex, which the Editor of the book afterwards advocated, they could not let that theory hinder the issue of a work containing the originals of two of Shakspeare's Poems. They inserted the statement usual in Societies' books, that the Editor alone is responsible for the opinions exprest in them; and, to try and help readers thro' the mazes of Chester's confusion, the Committee had a Contents, Argument, and Index, added to the volume. The Committee feel much obliged to Dr Grosart for his leave to them to use his type.

§ 3. For 1879 the money at the Committee's disposal justifies the issues of only three books, till the announcement of these books' being ready, shows whether there will be enough arrears and fresh subscriptions paid up to enable another Text to go out. These three books will be,—

Series I. *Transactions*, no. 6. A Time-Analysis of the Plots of Shakspeare's Plays, I *Comedies*, II *Tragedies*, III *Histories*, by P. A. Daniel, Esq.

Series IV. *Shakspeare Allusion-Books*, no. 2. *Shakspeare's Centurie of Prayse*, 1592—1693, culld from Writers of the First Centurie after his Rise, by C. M. Ingleby, LL.D.; a new edition, with many additions, by Miss L. Toulmin Smith. (Presented mainly by Dr Ingleby.)

Series VI. *Shakspeare's England Series*, no. 6. § 2 of Part I of Phillip Stubbes's *Anatomy of the Abuses in England* in Shakspeare's Youth, A.D. 1583 (collated with other editions in 1583, 1585, and 1595), with Extracts from Stubbes's *Life of his Wife—a Christal Glasse for Christian Women*, 1591 (from Mr Hy. Pyne's unique copy);—from Stubbes's *Perfect Pathway to Felicitie*, 1592 (from the editor's unique copy, and Mr Huth's unique copy of the 1610 edition); *Popular and Popish Superstitions on Saints' Days*, &c., in 1553, being the Fourth Book of Thomas Kirchmaier's or Naogeorgus's *Regnum Papismi*, englisht by Barnabe Googe in 1570 as *The Popish Kingdome*; a héliogravure reproduction by M. Dujardin, of Virtue's engraving of the Procession of Queen Elizabeth to the Wedding of Lord Herbert and Miss Anne Russell at Hunsdon House, Blackfriars, on June 16, 1600; other cuts of Elizabethan costume, and a Memorandum thereon by the Rev. J. W. Ebsworth; an account of Stubbes and his Works; and full Notes on the Dress and Customs of his day; edited by F. J. Furnivall.

The question of the Times of the Plots of Shakspeare's Plays was raised in so interesting a way by the extracts from Prof.

Wilson, Mr Halpin and Prof. Grant White in the Appendix to the Society's *Transactions* for 1876, and had so close a bearing on Shakspeare's art, that the Committee, finding how easily Mr Daniel overthrew Mr Halpin's scheme of the time of the *Merchant*, urg'd their kind helper to continue his investigations, and find out at least the facts for future critics of Shakspeare's 'long and short time' to comment on; to ascertain, and set down, the number of days which the action of each Play requir'd, the period which must have elapst between its opening and ending. It was clear that no satisfactory theory of Shakspeare's art in dealing with the immensities, or nothings, of Time and Space could be got at, unless the facts were first ascertain'd, to found the theory on. Mr Daniel was good enough to undertake the work, involving so much time, and care, and labour, a task for which the Committee desire to record their gratitude to him. He first noted all the lines in which the time of the action of each Play was alluded to or involvd—as the Cowden Clarkes have done (with some mistakes and omissions) in 178 pages of their valuable lastly-publisht '*Shakespeare Key*,'—and then from these data framed the statements and schemes of the days of each Play that he has set down in his Treatise which forms Part II of the Society's *Transactions* for 1877-9. About these, Mr Daniel has not yet put forward any theory; he desires to have his statements of facts first examin'd. As will be seen by the notes on the back of the half-title of the Part, two exceptions have been already taken to points in the schemes of *Romeo and Juliet* and *Julius Cæsar*. Mr Daniel asks for more, well-considered ones, and any comments on the 'long and short time' theory that the schemes may suggest to readers.

Dr Ingleby, not being satisfied with the First Part of the *Allusion-Books* he edited for the Society in 1874, kindly propos'd to give us a second and enlarg'd edition of his *Shakespeare's Centurie of Prayse*, 1592-1693, if the Society would pay some one to revise the extracts in the first edition, add in the fresh ones that his friends and he had since gather'd, collect others, and see the whole thro' the Press. This offer the Committee gladly accepted; and for £50 Miss L. Toulmin Smith agreed to do the necessary clerk's and editor's work. The result is before our members, in the present book, enlarg'd by more than one-third in its number of extracts mentioning or alluding to Shakspeare or his works, and with trustworthy texts—always excepting the possible little literal slips that will creep into even the most careful work. On many points, differences from

Dr Ingleby's opinions have been expressed by the reviser. They will serve as material for the reader to form his own judgment by. The Committee wish to express their thanks to Dr Ingleby for his valuable gift to the Society, and to Miss Smith for the care which she has bestowed on the present edition.

Knowing how many country and foreign members the Society has, who do not possess access to a large Elizabethan library, the Committee have gladly acquiesced in Mr Furnivall's wish that Philip Stubbes's famous book on the Absurdities of Dress, Customs, &c., in Shakspeare's time, should be accompanied by an engraving and some woodcuts of the costume of the period, and pretty full Notes on the subjects treated in Stubbes's text, as in the case of Harrison's *England*. The same motive has induced the Editor to reprint with the *Anatomie* the very rare enlighted account by Kirchmaier, or Naogeorgus, of the Popular and Popish superstitions in Saints' Days, &c., in Germany (and other Popish countries) in 1553. This was very largely used by Brand in his *Antiquities*, but is so scarce, that the copy in the Cambridge University Library from which our reprint is taken, is believed to be the only complete one known.

The foregoing are the only texts which can be issued for our 1879 income, unless it is largely increased by fresh members, or arrear ones paying up their arrears.

A second gift-book the Society might have had this year, from Mr Richard Johnson of Fallowfield, if its editor's new vocation (school-mastering) had left him time for the avocation of finishing his task for us; and that is,

In Series II, *Plays*:—*The Two Noble Kinsmen*, by Shakspeare and Fletcher; *b.* a revised edition, Part II, with Introduction, Notes, and separate Glossaries of Shakspeare's and of Fletcher's words; by Harold Littledale, Esq., B.A., Trinity College, Dublin.

But a sudden call of the Editor to India necessitates the book's being thrown over to 1880, or later.

For 1880 there are in the Press,—

Series I. *Transactions*, no. 7. Part III for 1877-9, containing Papers by Miss PHIPSON on the Animal Similes in *Henry VI*, the *Contention* and *True Tragedy*, and in Marlowe, Greene, and Peele; on "yon grey lines that fret the clouds," *J. Cæsar*, II. i. 104, by Mr RUSKIN; Scraps illustrating Shakspeare's phrases and words, &c.; with an Appendix on Shakspeare's 4½ yards of red cloth in 1603, and Lists of the Players of James I and Charles I.

[*Two Papers are in the press.*]

Series II. *Plays*:—*Henry V.* c. a revised edition, with an Introduction, Notes, and Index, by Walter G. Stone, Esq.

[*This is now nearly all past for press.*

Cymbeline: a. A Reprint of the Folio of 1623, with full collations; b. a revised Edition, with Introduction, Notes, and Glossary, by W. J. CRAIG, Esq., M.A., Trinity College, Dublin.

[*a. is past for press; b. is preparing.*

Series VI. *Shakspeare's England*, no. 7. *Harrison's Description of England*, Part III, containing 4 Chapters from his first Book, from the editions of 1577 and 1587, with an Appendix of Extracts from Churchyard, Norden, Fynes Moryson, &c., on the England of their day, and Notes and an Index to all three Parts; also with héliogravures of Basire's engraving of the Procession of Edward VI from the Tower to Westminster, on Febr. 19, 1547, from the burnt Cowdray picture, and of Wilkinson's engraving of the Sermon at Paul's Cross before James I in 1620, from the Antiquaries' picture; a cut of the best picture of old London Bridge from a MS in the Pepys collection; and Norden's Map of Westminster, with a comment on it by Mr HENRY B. WHEATLEY; edited by F. J. Furnivall.

[*Half the text is past for press, and Mr Herbage has the Index ready up to the last sheet printed.*

Series VII. *Mysteries*, &c. Three 15th-century Mysteries, the *Killing of the Children*, the *Conversion of St. Paul*, and *Mary Magdalene* (in 2 Parts), with a Morality of *Wisdom*, who is Christ; re-edited from the unique Digby MS 133 by F. J. Furnivall.

[*Half the text is past for press.*

How many of these can be sent out in 1880, depends on the money our members send in. Such of these books as funds are found for, will be issued in the order in which they leave the press. First ready, first out, is the Committee's rule.

§ 4. The results of the Society's first 6 years' work are worthy ones, and full of encouragement for future work. Since the lift given by Coleridge to Shakspeare criticism, there has been no such stimulus to the æsthetic and critical study of SHAKSPEARE, and the basing of it on facts, on metrical and undesignd evidence, as the Society and its leading members have given. Never before had the importance of studying Shakspeare as a whole, of ascertaining, on evidence, the order of his plays, and then following, carefully and lovingly, the development of his mind, and its expression in verse, been duly insisted on, or the method and facts of the case set forth. But henceforward the principles advocated by the Society from

its foundation, are part and parcel of the Shakspeare criticism of the present and the future. The Society has in *Plays* publisht valuable Parallel-Texts of *Romeo and Juliet* and *Henry V.*, besides Reprints of Quartos, and Mr Daniel's edition of *Rom. and Jul.*, acknowledgd by the latest German critic to be the most thorough and excellent edition of the text of the Play ever issued. In *Transactions* it has issued Papers making certain the shares that Shakspeare wrote in *Henry VIII* and *Pericles* (and possibly his share in *Timon* and *The 2 Noble Kinsmen*); containing the fullest discussion of 2 and 3 *Henry VI* and their source-plays, and of the Metrical Tests of Shakspeare's works. In *Allusion-Books* it has (thro' Dr Ingleby's kindness) put forth the completest list ever publisht of the mentions of Shakspeare and his works for the first hundred years after his rise in 1592. In *Shakspeare's-England* books it has publisht, with large illustrations, the first separate reprint of the best book on the subject generally, Harrison's *England*, 1577—87, and the first duly annotated reprint of the best book on the specialities of dress and customs, Stubbes's *Anatomie*. In *Miscellanies*, it has reviv'd one of the most stimulating pieces of Shakspeare criticism ever written, Prof. Spalding's *Letter on the Authorship of the Two Noble Kinsmen*, and the work in which Shakspeare's *Phoenix and Turtle* first appeard. The Committee can fairly call on the Society's members to look back with satisfaction on its first six years' work, and to feel that the worth of it, done in honour of the great name the Society bears, was sufficient ground for them to ask MR ROBERT BROWNING to take, and for him to accept, the Presidency of the Society, so long left vacant "till one of our greatest living poets should see that it was his duty to take it." With true gratification the Committee and (they are sure) every Member of the Society receivd Mr Browning's graceful consent to be the first President of the New Shakspeare Society, and thus head the band of English men and women whose bond of oneness is "to do honour to SHAKSPEARE."

§ 5. But tho' the Committee can claim content for the Society's past six years' work, they are painfully alive to the fact that if the Society had been properly supported—backt as a Shakspeare Society should be backt by English and English-speaking men—that six years' work should have been done in two years. What kind of tribute is a miserable £500 a year, to the memory of the man who has done for England and the world, what Shakspeare has done, is doing, and will do? The sum is ludicrous in its pettiness. No Member can be

satisfied with it. Every Member of the Society should make it his business to get the amount increast. When too Editors and Writers give Members months of trouble and work to produce them good books and Papers, the least that Members can do in return is to give an occasional ten-minutes to hunting and catching a new Member. Every one in the land with a guinea to spare ought to subscribe to the New Shakspeare Society. It is a duty he owes to Shakspeare and to English Literature. And our Members should see that all their friends and acquaintances do their duty in this regard.

Let Members but look at the work waiting to be got to press for the Society, and they will see how urgently more money is needed for it. First, a larger income than usual will be needed in 1880 to clear the books named for that year's issue above. Then funds are wanted at once for 1. Mr W. G. Stone's *Shakspeare Holinshed*—selections from Holinshed's *Chronicle* for Shakspeare's Historical Plays,—of which the text is nearly ready; 2. Mr Furnivall's edition of the Second Part of Stubbes's *Anatomic of Abuses*, 1583, of which the copy is ready; 3. Miss J. Lee's Parallel-Text edition of the *Contention* and 2 *Henry VI*, and the *True Tragedy* and 3 *Henry VI*, which can be sent to press at short notice; 4. for the other Parallel Texts, *Midsummer Night's Dream*, *Merchant of Venice*, *Richard III*, 2 *Henry IV*, *Merry Wives*, *Troilus and Cressida*, *Hamlet*, *Lear*, *Othello*; 5. for the important Collection of the Wills of the Actors and Authors of Elizabeth's and James I's times that Colonel J. L. Chester has most kindly undertaken to prepare for the Society, and for which there is no so fit Editor living as himself.

A thousand pounds' worth of work could be got to press in a very little while; and if by way of an instalment of it, any Member will volunteer to imitate the good example set by H.R.H. Prince Leopold, Lord Derby, Mr Cozens, Miss Phipson, and Dr Ingleby, and give the Society another Reprint, or a cheque towards one, his present will be most welcome.

§ 6. *Prizes.* The Committee's First Report said that they proposed "to follow the example of the Early English Text Society, and give yearly to a certain number of the more important Colleges and Schools in Great Britain, the United States, and Germany, some of the Society's completed publications" as a prize for the winner in an examination in Shakspeare or one of his Plays. Books have accordingly been sent, on application, to the following institutions, and the Committee have receivd most gratifying letters on the stimulus that the gift of these prizes has given to Shakspeare study:—

Aberystwyth, University College, Cardiganshire, South Wales.
 Alabama, University, Tuscalora, Alabama, U.S.A.
 Annapolis, St. John's College, Maryland, U.S.A.
 Baltimore City College, U.S.A.
 Bedford Grammar School.
 Belfast, Queen's College.
 Berlin, Germany, Prof. Herrig's Academy.
 Bonn, Prussia, Prof. Delius's Classes.
 California University, Oakland, California, U.S.A.
 Cork, Queen's College.
 Dublin, Trinity College.
 Fife, St. Andrew's University.
 Galway, Queen's College.
 Glasgow, the Academy.
 Iowa College, Grinnell, Iowa City, U.S.A.
 Ithaca, Cornell University, U.S.A.
 Liverpool Institute, Mount St., Liverpool; and Royal Institution.
 Logan Female College, Russellville, Kentucky, U.S.A.
 London, City of London School.
 ,, Cowper Street Middle Class School.
 ,, Grocers' Company's Schools.
 ,, King's College Evening Classes, and King's College School.
 ,, University College, and University College School.
 McGill University, Montreal, Canada.
 Manchester, Grammar School.
 ,, Owen's College, and Owen's College Evening Classes.
 Mill Hill School, Hendon.
 Mississippi, University of, Oxford, Mississippi, U.S.A.
 Norwich School, Norwich.
 Philadelphia, La Fayette College, Easton, U.S.A.
 Strassburg, Germany, Prof. Ten Brink's Classes.
 Skipton, Yorkshire, The Grammar School.
 Western Female High School, Baltimore, U.S.A.

The names of the Prize-winners we hope to give in next Report.

§ 7. *Societies in Union.* The dropping of the practice of printing the Papers read at every Meeting has of course prevented the sending of these Papers to the Branch Shakspeare-Societies in union with us. But still the Committee have been able to help by advice in the formation of a few fresh Societies, and to lend them some of the MS Papers read at the Society's Meetings. Henceforth this will be the most that the Society can do directly for Branch Societies' help. But the Committee hope that all of them, as well as the many Shakspeare Reading-clubs and Societies about the kingdom, will look on the New Shakspeare Society as a connecting link between them of which they ought to avail themselves.

The Treasurer's Cash-Account for 1878 follows. Those for 1875-7 have already appeared in the *Transactions*.

Hereafter, a Report, or short Statement by way of one, will appear yearly.

Income and Expenditure of the NEW SHAKSPERE SOCIETY for the Year ending 31st December, 1878.

RECEIPTS.

	£	s.	d.
Balances, Jan. 1, 1878:			
Cash at Bank	...	37	15 1
" Petty Cash	...	4	17 0
		42	12 1
MEMBERS' SUBSCRIPTIONS (less Agent's Commission, viz: 1874-77	...	86	15 9
1878	...	428	13 10
1879, &c. (in advance)	...	19	16 0
	535	5	7

PAYMENTS.

	£	s.	d.	£	s.	d.
PRINTING:						
Messrs. CLAY AND TAYLOR				149	10	0
<i>Transactions</i> , 1875-6, Part II.	...	123	10 7			
<i>Henry V.</i> , Sec. II. 9. (Parallel Texts)	...	6	5 0			
Sundries	...	279	5 7			
		60	0			
Less amount paid, on account, in 1877		219	5 7			
		200	0 0			
Payments on account of 1878 work	...	419	5 7			
<i>Illustrations:</i>						
Map of Shakspeare's Roads	22	10	0			
Engraving Map of Paris	Card. 12	2	4			
Photos of Bankside, &c.	8	18	6			
	43	10	10			
Messrs. SIMMS AND Co. for Stereotypes of } 'Chester's <i>Love's Martyr</i> ' }	35	1	6			
				497	17	11
Binding and Packing of Publications	...	...	...	6	19	1
Postage and Carriage of	...	...	...	9	19	11
" (general), Stationery, &c.	...	...	...	5	8	6
Copying	...	...	...	22	1	6
Members' Meetings (cost of)	...	...	...	16	16	0
Alliance Bank (commission)	...	...	...	2	10	0
				561	12	11
Balance at Bank	...	...	...	16	4	9
	£577	17	8	577	17	8

Audited and found correct, January 2, 1879.

SAM. CLARK.
HARRY SMART. } AUDITORS.

ARTHUR G. SNELGROVE, Hon. Sec.

Publications of the NEW SHAKSPERE SOCIETY issued for 1874 :

- Series I. Transactions.** 1. Part I, containing 4 Papers, editions of the genuine parts of *Timon* and *Pericles*, and details of that of *Henry VIII.*, &c.
Series II. Plays. The 1597 and 1599 Quartos of *Romeo and Juliet*, in a. simple Reprints ; b. Parallel Texts, by P. A. Daniel, [b. presented by Prince Leopold.]
Series IV. Shakspeare Allusion-Books. 1. Part I. 1592-S A.D. (Greenes Groatesworth of Wit, 1592 ; Chettle's 'Kind-Harts Dreame,' 1593 ; five sections from Meres's *Palladis Tamia*, 1598, &c.) ; ed. C. M. Ingleby, LL.D.

For 1875 :

- Series I. Transactions,** 2, 3. 1874, Part II ; 1875-6, Part I, containing Papers by Messrs Hales, Fleay, Simpson, and Spedding, and Profs. Ingram and Delius.
Series II. Plays. 4. *Romeo and Juliet*, c. a Revised Edition of the Quarto of 1599, with Collations, Notes and Introduction ; edited by P. A. Daniel, Esq.
 5, 6. *Henry V.*, a. Reprints of the Quarto and Folio, edited by Dr Brinsley Nicholson.
Series III. Originals and Analogues. 1. Part I. The two Histories of *Romeo and Juliet*, by Ar. Br[ooke], 1562, and W. Painter, 1567 ; edited by P. A. Daniel.

For 1876 :

- Series II. Plays.** 7, 8. *The Two Noble Kinsmen*, by Shakspeare and Fletcher ; a. A Reprint ; b. a revised Edition, by H. Littledale. (Presented by R. Johnson, Esq.)
Series VI. 2. a. *Tell-Trothes New-yeares Gift*, 1593. b. John Lane's *Tom Tell-Troths message*, 1600. c. Thomas Powell's *Tom of all Trades*, 1631. d. *The Glasse of Godly Loue*, [1569]. (Presented by 3 members.) Ed. F. J. Furnivall.
 3. William Stafford's *Compendious or briefe Examination of certeyne ordinary Complaints of diuers of our Countreyemen, in these our Days*, 1581 ; Introduction by F. D. Matthew ; ed. by F. J. Furnivall. (Presented by the Earl of Derby.)
 4. Phillip Stubbes's *Anatomie of Abuses*, 1 May, 1583 ; Pt I, § 1 ; ed. F. J. Furnivall.
Series VIII. Miscellanies. 1. Prof. Spalding's Letter on the Authorship of *The Two Noble Kinsmen*, and the Characteristics of SHAKSPERE'S style (1833). With a Memoir by Dr. J. H. Burton, and Forewords by F. J. Furnivall.

For 1877 :

- Series I. Transactions.** 4. Part II. for 1875-6, containing Papers by Prof. Delius, Miss Jane Lee, Prof. S. R. Gardiner, &c.
Series II. Plays. 9. *Henry V.*, b. Parallel Texts of the First Quarto (1600) and Folio (1623) editions ; ed. Dr. B. Nicholson, with an Introduction by P. A. Daniel.
Series VI. Shakspeare's England. 1. William Harrison's *Description of England*, 1577, 1587, ed. by F. J. Furnivall. Part I, with Norden's Map of London, 1593, and Notes on it by H. B. Wheatley.

For 1878 :

- Series I. Transactions.** 5. Part I, 1877-9, with Papers by Jas. Spedding, Esq., &c.
Series VI. Shakspeare's England. 5. William Harrison's *Description of England*, 1577, 1587, Part II, with Maps and Engravings, ed. by F. J. Furnivall.
Series VIII. Miscellanies. 2. Robert Chester's *Love's Martyr*—from which Shakspeare's lines to the 'Phoenix and Turtle' were taken—edited by the Rev. A. B. Grosart, B.D.

For 1879 :

- Series I. Transactions.** 6. Part II. for 1877-9, Mr. Daniel's Time-Analysis of the Plots of Shakspeare's Plays.
Series IV. Allusion-Books. 2. *Shakspeare's Centurie of Praise*, the 2nd edition, by C. M. Ingleby, LL.D., and Miss L. Toulmin Smith. (Presented mainly by Dr. Ingleby.)
Series VI. Shakspeare's England. 6. Stubbes's *Anatomie of Abuses*, Part I, § 2, with extracts from his other Works, and Wood-cuts : ed. F. J. Furnivall.

Publications of the NEW SHAKSPERE SOCIETY now at Press :

- Series II. Plays.** 10. *Henry V.* : c. a Revised Edition, with Notes and Introduction ; edited by Walter G. Stone, Esq.
Series II. The Two Noble Kinsmen, pub. 1634 ; c. Introduction and Glossarial Index, by Harold Littledale, Esq., B.A. (Presented by Richard Johnson, Esq.)
Series II. Cymbeline : a. a Reprint of the Folio, 1623 ; b. a Revised Edition, with Introduction and Notes, by W. J. Craig, M.A.
Series VI. Shakspeare's England. 7. Harrison's *Description of England*, 1577, 1587, Part III : and Stubbes's *Anatomie of Abuses*, Part II, ed. F. J. Furnivall, M.A.
Series VII. Mysteries, &c. *Three 15th-century Mysteries, with a Morality*, re-edited from the unique Digby MS. 133 by F. J. Furnivall, M.A.

THE NEW SHAKSPERE SOCIETY.

"Societie (saith the text) is the happinesse of life."—*Loues Labour's lost*, iv. 2.

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THE
NEW SHAKSPERE SOCIETY'S
TRANSACTIONS.

1877-9.

PART II.

A TIME-ANALYSIS OF THE PLOTS OF
SHAKSPERE'S PLAYS:

- I. COMEDIES.
- II. TRAGEDIES.
- III. HISTORIES.

By P. A. DANIEL.

PUBLISHED FOR THE SOCIETY BY
TRÜBNER & CO., 57 & 59, LUDGATE HILL, E.C.,
LONDON.

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* CORRECTION. *Romeo and Juliet*, pp. 193-4, Act IV. sc. iv, should have been included in Day 4.—P. A. D.

Mr. J. N. Rolfe, in the Notes to his edition of *Romeo and Juliet*, contends that the Friar's words in IV. iv. 79-93 show Juliet's funeral to have been early enough on Wednesday, to allow Balthazar—who witness it, and 'presently took post' to Mantua (not 25 miles)—to reach Romeo on Wednesday afternoon or evening, and give him time to buy his poison, write his letter to his father, and post back to Verona late on Wednesday night. Mr. Rolfe thus saves one day of the action of the play, shortening the friar's 42 hours to 30, or thereabouts.—F. J. F.

† Note how the evening of March 14 is seemingly made one with that of Feb. 15, by Cicero's "Casca, brought you Cæsar home?" I. iii. 1, as if from the Lupercalia of Feb. 15, B.C. 44, I. ii. But as on the latter day Shakspeare has put the triumph of Cæsar which took place early in the October before (B.C. 45), he may have meant to annihilate the one month, Feb.—March 44 (not directly mentioned in Plutarch's 3 source-Lives), as he did the four months Oct. 45—Feb. 44.—F. J. F.

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VIII. TIME-ANALYSIS OF THE PLOTS OF SHAKSPERE'S PLAYS.

BY

P. A. DANIEL.

(Read at the 46th Meeting of the Society, November 8, 1878.)



PART I. THE COMEDIES.



Note.—No attempt is here made at Chronological arrangement: the order taken is that of the First Folio and of the Globe edition: to the latter of which the numbering of Acts, Scenes and lines refers. By one "Day" is to be understood the whole or any portion of the twenty-four hours from midnight to midnight. All intervals are supposed to include, at the least, one clear day from midnight to midnight: a break in the action of the drama from noon one day to noon the next is not here considered an interval.

THE TEMPEST.

FIRST printed in the Folio; divided into acts and scenes.

The period of time represented is little more than that required for the stage performance.

In Act I. sc. ii., the first scene on the Island, which follows immediately on the shipwreck, Prospero asks Ariel—

"What is the time o' th' day?

Ari. Past the mid season.

Pros. At least two glasses: the time 'twixt six and now
Must by us both be spent most preciouslly."

The opening scene, the shipwreck, may therefore be supposed to commence shortly before 2 p.m., and it is now just past that hour.

A little later, in sc. ii., Caliban, on being called out by Prospero, grumbles—

“I must eat my dinner.”

Caliban, for those times, was a late diner.

At the commencement of the last scene of the play (Act V. sc. i.) Prospero again asks Ariel, “How’s the day?” and Ariel replies—

“On the sixth hour: at which time, my lord,
You said our work should cease.”

The time, therefore, for the whole action would be, according to Prospero and Ariel, little more than four hours.

The testimony of Alonzo and the Boatswain is, however, somewhat at variance with this estimate of time.

In this same last scene Alonzo speaks of himself and his followers as they—

“——who *three hours* since
Were wrack’d upon this shore.

And he subsequently says that his son’s “eld’st acquaintance” with Miranda “cannot be *three hours*.”

The Boatswain, also, who shortly after enters, says—

“——our ship—
Which but *three glasses* since, we gave out split—
Is tight and yare,” etc.

It may be noted here, as a proof that this enquiry into the *time* of Shakspeare’s Plays is not without its value, even as regards the critical revision of the text, that a want of attention to it has led, in one instance at least, to an unnecessary alteration of the original.

The passage from Act I. sc. ii., which I have quoted at the beginning of this article, has been supposed corrupt as regards the distribution of the dialogue; for, it has been observed, Prospero asks a question and yet answers it himself. Warburton, adopting Theobald’s conjecture [Upton’s conjecture, according to Malone], read—

“*Pros.* What is the time o’ th’ day?
Ari. Past the mid season at least two glasses.
Pros. The time,” etc.

Johnson, though thinking that “this passage needs not be disturbed,

it being common to ask a question which the next moment enables us to answer," suggested—

"*Pros.* What is the time o' th' day? Past the mid season?

Ari. At least two glasses.

Pros. The time," etc.

Staunton, to obviate the supposed inconsistency and render any change in the distribution of the speeches unnecessary, pointed Prospero's speech thus—

"At least two glasses—the time 'twixt six and now—
Must by us both be spent most precious."

"But," as Mr. Aldis Wright has observed in the Clarendon Press edition of the Play, "this would make it [the time of the commencement of the action] four in the afternoon, which hardly answers to Ariel's 'Past the mid season.'"

And it might be added that it would make Caliban's dinner-hour still more fashionable, and would reduce the time of the play to little more than *two hours*, a period at variance with both Prospero's and Alonzo's estimates of the time.

It cannot, however, be overlooked in an enquiry into the time of this play, that though that time is strictly limited to a few hours of one afternoon, it nevertheless contains touches which possess the mind of the audience with the idea of a much more extended period: for instance, Ferdinand, addressing Miranda in Act III. sc. i., says—

"——'tis fresh morning with me,
When you are by at night."

And yet they have never been in each other's company at *morning* or at *night*.

As a question of time it is desirable to note here the meaning attached to the word "glass," used by Prospero and the Boatswain. Alonzo's "three hours," followed shortly afterwards by the Boatswain's "three glasses," must decide this measure of time for *The Tempest* to be a *one hour glass*.

The lines in 1 *Henry VI*, IV. ii. 35,—

"For ere the glass, that now begins to run,
Finish the process of his sandy hour"—

are in accordance with this interpretation; but in *All's Well that Ends Well*, II. i. 168, the "pilot's glass," unless there is some error in the text, must be a *two hour glass*. See the comment on this play.

In Admiral W. H. Smyth's *Sailor's Word-Book*, 1867, "glass" is explained as a measure of *half an hour*. Any interpretation, however, other than *one hour* would enormously increase in *The Tempest* the already existing discrepancy between Prospero's and Alonzo's estimate of the time, noticed above.

THE TWO GENTLEMEN OF VERONA.

First printed in Folio; divided into acts and scenes.

Day 1. Act I. sc. i. Verona. Valentine embarks for Milan. His servant, Speed, tells Proteus how he had delivered the letter to Julia, and then follows his master.

Act I. sc. ii. Lucetta, who has received the letter in her mistress's name, now gives it to Julia. It is dinner-time when this scene ends.

An interval. Time to hear of Valentine's arrival at Milan and of his success at Court; time for Julia to acknowledge her love to Proteus. For a month past Antonio has been hammering on the question of sending Proteus abroad. We may perhaps allow a month for this interval; see, however, the remarks on Act IV. sc. i.

Day 2. Act I. sc. iii. Antonio resolves to send Proteus to the Emperor's Court, and fixes the *morrow* for his departure. It may be noted here that the sovereign of Milan is spoken of in this scene as an Emperor, and in Act II. sc. iv. l. 77 he himself seems to assume that title. Launce also, in Act II. sc. iii., talks of going to the "Imperial's court." From Act IV. sc. i. to the end of the play he is only spoken of as "Duke," and the prefix to his speeches throughout is *Duke*.

Act II. sc. i. Milan. Speed chaffs his master on being in love. Silvia declares her love to Valentine by returning to him the letter which, at her request, he has written in her name to her unknown friend. I place this scene in day No. 2, though it might equally

well come in the following day. It must from its position be coincident in point of time either with Act I. sc. iii. or with Act II. sc. ii. and iii.

Day 3. Act II. sc. ii. Proteus bids Julia adieu. This is the *morrow* of Act I. sc. iii.

Act II. sc. iii. Launce with his dog. Panthino bids him haste after his master, who is already shipped.

An interval. Proteus's journey to Milan.

Day 4. Act II. sc. iv. Milan. Valentine and Thurio rivals for Silvia's love. Proteus arrives and is smitten at first sight with love of Silvia.

Act II. sc. v. Speed welcomes Launce to Milan.

An interval of a few days to allow Proteus to settle at Court.

When he reveals to the Duke Valentine's plot, he excuses himself for his treachery on the ground of

"—your gracious favours
Done to me," etc.

This implies a certain lapse of time since his arrival. Launce, too, has found time to fall in love and obtain a "cate-log" of his mistress's conditions.

Day 5. Act II. sc. vi. Proteus tells us that *this night* Valentine and Silvia intend to elope. He resolves to cross their purpose by revealing it to the Duke.

Act II. sc. vii. Back in Verona. Julia resolves to follow Proteus disguised as a page. It may be noticed that in Act I. sc. ii. Julia has a father; here she acts as a woman of independent fortune. The position of this scene, enclosed as it were by scenes which undoubtedly occur on one and the same day, determines its coincidence in point of time with those scenes.

Act III. sc. i. Proteus betrays Valentine to the Duke. The Duke detects Valentine with the ladder of rope and banishes him. The Duke has scarcely left the stage when Proteus and Launce enter with the news that the proclamation of Valentine's banishment is out, and with a full account of Silvia's grief thereat, and fruit-

less intercession for him. Valentine departs ; Proteus sees him to the gates of the city.

Speed enters, and Launce, after showing him the "cate-log" of his mistress's conditions, sends him after his master.

Act III. sc. ii. The Duke and Thurio. The latter complains—

" *Since his* [Valentine's] *exile* she [Silvia] hath despised me most,
Foresworn my company and rail'd at me."

From this it might be supposed that some time—days—had passed since Valentine's departure ; but it is not so. Proteus, who has been seeing Valentine off, now enters, and the Duke addresses him—

"How now, Sir Proteus ! Is your countryman,
According to our proclamation, gone ?
Pro. Gone, my good lord."

It is evident that but an hour or two at the utmost can have elapsed since Valentine's departure. The Duke now persuades Proteus to undertake the advocacy of Thurio's love-suit to Silvia, and Thurio, acting on Proteus's advice, resolves to serenade Silvia this very night.

The time of this scene is apparently the afternoon : at the end of it Proteus says to the Duke, with reference to the proposed serenade,

"We'll wait upon your grace, till after supper ;
And afterward determine our proceedings."

The Duke replies—

"Even now about it ; I will pardon you."

Act IV. sc. i. Valentine is stopped by the outlaws and becomes their captain.

With this scene we may, I think, end day No. 5.

There is here a note of time which should be considered in connection with the first interval which I have marked in the action of the play. Valentine, interrogated by the outlaws, says that he has sojourned in Milan "some sixteen months ;" and he also says that he was banished for killing a man. Some motive for the self-accusation of murder may be conceived : it would impress the outlaws with the belief that he was a man of desperate fortunes, and therefore fit for their purpose ; but why he should deceive them as to the time of his sojourn in Milan is not so clear. The *sixteen*

months is not wanted for the plot of the play; but if accepted, its place must be in the first "interval."

An interval: for reason of which see account of following scene.

Day 6. Act IV. sc. ii. At night. Thurio serenades Silvia. This fact would at first sight seem to connect the scene with day No. 5, and lead us to suppose that Thurio was now putting in practice his resolution of Act III. sc. ii. There are, however, so many separating incidents in the scene, that one is fairly driven to the conclusion that this serenade is one of a later date than that resolved on in Act III. sc. ii. In the first place we find Proteus, at the beginning of the scene, speaking as though he had been for some time—days at least—urging his suit to Silvia, since, by the Duke's permission, he had obtained access to her. He tells her, too, he has heard that Valentine is dead: it is a lie, of course, but one he could not have ventured on if this were only the night of the day on which Valentine was banished: it implies a lapse of time. His courtship of Silvia has, in fact, become notorious, and mine host brings Julia (as Sebastian)—who has apparently arrived in Milan within the last few hours—to this serenade under Silvia's window, as to a place to which it is well known Proteus often resorts. The presence of Julia, too, whose resolution to follow Proteus is only made known in Act II. sc. vii. (day No. 5), would be a glaring impossibility if this scene were taken to be the night of that same day. Time for her journey must be allowed, and an interval supposed between this scene and those preceding it.

Day 7. Act IV. sc. iii. In the early morning following the last scene, Sir Eglamour attends to receive Silvia's instructions, and it is arranged that they shall meet "this evening coming" at Friar Patrick's cell, previous to their flight to Mantua, where Silvia hears that Valentine makes his abode.

Act IV. sc. iv. Later in the day Launce returns from Silvia with his dog which she has rejected. Proteus employs Julia, who has entered his service as Sebastian, to call on Silvia for the portrait she had promised him *last night*.

Act V. sc. i. "The sun begins to gild the western sky" when Sir Eglamour and Silvia meet at Patrick's cell and set out on their flight.

Act V. sc. ii. The same evening—for the Duke, speaking of Silvia, says,

"—She did intend confession
At Patrick's cell *this even*," etc.—

her flight is discovered, and the Duke, Thurio, Proteus, and Julia set out in pursuit.

Act V. sc. iii. and iv. In the forest. Silvia is captured by the outlaws; rescued by Proteus; Proteus offers violence, and is repulsed by Valentine; Julia is discovered, and Proteus returns to his first love; the friends are reconciled. The Duke—who with Thurio is also taken prisoner—consents to his daughter's marriage with Valentine; the outlaws are pardoned, and all are made happy, with the exception of Thurio, who, as a natural fool, can require no further blessing, and Sir Eglamour, who is heard of no more since he ran away from Silvia.

It may perhaps be questioned whether these two last scones should not be placed in a separate day; but taking into consideration the extreme rapidity of the action of the play generally, it seems probable that they were intended to end the day commencing with Act IV. sc. iii.

The time of this play comprises seven days, represented on this stage, and intervals.

Day 1. Act I. sc. i. and ii.

Interval: a month, perhaps; perhaps sixteen months.

„ 2. Act I. sc. iii. and Act II. sc. i.

„ 3. Act II. sc. ii. and iii.

Interval: Proteus's journey to Milan.

„ 4. Act II. sc. iv. and v.

Interval of a few days.

„ 5. Act II. sc. vi. and vii., Act III., and Act IV. sc. i.

Interval, including Julia's journey to Milan.

„ 6. Act IV. sc. ii.

„ 7. Act IV. sc. iii. and iv., and Act V.

THE MERRY WIVES OF WINDSOR.

FIRST printed in an imperfect shape in Qo. with no division of acts and scenes. In the Folio the acts and scenes are numbered.

Day 1. Act I. sc. i. Before Page's house. The altercation between Shallow and Falstaff, ending with the dinner at Page's.

Act I. sc. ii. Sir Hugh gives Simple a letter to Mrs Quickly, praying her good services with Anne on behalf of Slender. He re-enters the house to make an end of his dinner.

Act I. sc. iii. Later in the day at the Garter Inn. Falstaff considers what to do with his followers. Bardolph turns tapster. Nym and Pistol, refusing to carry letters to Mrs Ford and Mrs Page, are discharged, and the letters confided to Robin. In the course of the dialogue Falstaff remarks that Page's wife "even now gave me good eyes." This *even now* must refer to the dinner at Page's.

Act I. sc. iv. While the preceding scene is in action Simple delivers Sir Hugh's letter to Mrs Quickly at Dr Caius's house. Caius finds him there and, enraged at the purpose of his visit, writes a challenge to Sir Hugh, and entrusts it to Simple. Fenton now has an interview with Mrs Quickly with reference to his suit to Anne. He says, "I shall see her to-day,"—"if thou see'st her before me, commend me."

Was the interview which Fenton has with Anne in Act III. sc. iv. *intended* as the realization of this speech? However this may be, the action of the first day ends with this scene.

Days 2 & 3. Act II. sc. i. Mrs Page and Mrs Ford compare Falstaff's letters, which they must, or certainly ought to, have received yesterday. While they consider what course to pursue, Ford and Page enter with Nym and Pistol, who denounce their late master. Mrs Quickly comes to visit Anne, and the ladies resolve to make her their go-between with Falstaff. They retire; and Page and Ford, after discussing the information given them by Nym and Pistol, are joined by mine Host and Shallow, who desire them to come and see the result of the duel which the Host has *dis*-arranged between Sir Hugh and Dr Caius; Page goes with them, but Ford, having obtained a promise from the Host that he will introduce him to

Falstaff under the name of Brook, resolves to look further into the matter of Falstaff's courtship. In the course of the dialogue in this scene Mrs Page says to her husband, "You'll come to dinner, George." It is clear, therefore, that this scene takes place in the morning of the second day; the arrangement for the duel also supposes the time to be the morning following the challenge, and we must recollect that Falstaff's first meeting with Mrs Ford is supposed to take place while the business of the duel is in progress, *i. e.* "between ten and eleven." We must not, however, omit to note a slip on Shallow's part: when he arrives on the scene with the Host he addresses Page with "Good *even* and twenty, good Master Page."

Act II. sc. ii. At the Garter. Mrs Quickly invites Falstaff to his first interview with Mrs Ford, which is to take place between ten and eleven. She has but just left when Ford, who has not waited for mine Host's introduction, makes his appearance as Brook, and obtains information of the proposed meeting. Falstaff leaves him to keep the appointment, telling him to come to him soon at night and hear how it had passed off.

Act II. sc. iii. and Act III. sc. i. end the duel between Sir Hugh and Dr Caius.

Act III. sc. ii. Ford meets Mrs Page and Robin, who are on their way to join Mrs Ford. Then in come Page, Shallow, and the rest from the fields where the sham duel has been played out. Ford asks them all home with him to dinner, in order that they may witness the exposure of Falstaff. Page, Caius, and Evans accept; Shallow and Slender go off to court Anne, and the Host returns home.

Act III. sc. iii. In Ford's house. Mrs Ford, Mrs Page, Robin, and the servants prepare the buck-basket for Falstaff's first reception. All but Mrs Ford then retire. Falstaff enters, and after a little complimenting Mrs Page gives the alarm. Falstaff is crammed into the basket with the dirty clothes, and the servants are about to carry him off when Ford and his company arrive. The basket is allowed to pass, and they search the house without result. Ford affects to be satisfied and renews his invitation to his guests. Page also invites them all to breakfast the following morning, after which they are to go a-birding. The merry wives resolve to play Falstaff another

VIII. P. A. DANIEL. TIME-ANALYSIS OF *MERRY WIVES OF WINDSOR*. 127
trick, and determine that he shall "be sent for to-morrow, eight o'clock, to have amends."

Act III. sc. iv. At Page's house. The time of this scene is singularly elastic. It is prior to, concurrent with, and subsequent to the preceding scene. *Prior to* in the interview between Fenton and Anne; *concurrent with* in the arrival of Shallow and Slender, who left the company in sc. ii. to come here, while the rest of the company went on to Ford's house; *subsequent to* in the return home of Page and his wife from the dinner at Ford's house, with which sc. ii. is supposed to end. And Mrs Quickly? In modern editions Mrs Quickly arrives on the scene with Shallow and Slender; but there is no authority for this or any other of the entries in this scene in the Folio. The scene—and so it is with all the scenes throughout the Play—is merely headed with a list of the actors who appear in it: the special time at which they enter is not marked. This is the case not only with this Play but with others,—*The Two Gentlemen of Verona*, for instance,—and is a common arrangement with the early editions of plays.

In the "first sketch" of the Play Mrs Quickly enters with Fenton and Anne; she is in the confidence of the lovers, and she is here in her proper place to look out of window, or read on a book, or take a short nap while the principals are billing and cooing. To her Shallow naturally addresses himself when he enters, to get her to "break their talk." But how could she know of the second invitation she had to take to Falstaff if she was on this scene at its commencement? or, indeed, if she only made her first appearance with Shallow and Slender? The only solution of the difficulty is to suppose that when Mrs Page enters she makes a communication to her "aside." She certainly knows of the invitation for "to-morrow, eight o'clock," for she concludes the scene with—"Well, I must of another errand to Sir John Falstaff from my two mistresses: what a beast am I to slack it!"

It is to be presumed that she slacks it no longer than the time it takes her to get to the Garter Inn, where, in—

Act III. sc. v., we find Falstaff calling for sack to qualify the cold water he had swallowed when slighted into the river from the buck-basket. One would naturally suppose that the time of this scene

must be the afternoon of the day of that adventure, and, indeed, it can be but a little later than the time of the preceding scene; but lo! when Mrs Quickly enters with the invitation for "to-morrow, eight o'clock," she gives his worship *good morrow* [= good morning]; tells him that Ford goes *this morning* a-birding, and that Mrs Ford desires him to come to her once more, between *eight and nine*.

As Mrs Quickly departs, Falstaff remarks, "I marvel I hear not of Master Brook; he sent me word to stay within: I like his money well. O, here he comes." And Ford (as Brook), who was to have visited Falstaff "soon at night" after the adventure which ended with the buck-basket, makes his appearance to learn the result of the first interview, and to be told of the second, which is just about to take place. "Her husband," says Falstaff, "is *this morning* gone a-birding: I have received from her another embassy of meeting; 'twixt eight and nine is the hour, Master Brook." "'Tis *past eight already*, sir," says Ford; and Falstaff replies, "Is it? I will then address me to my appointment," and so he goes out, and Ford follows, confident this time of taking him in his house.

Act IV. sc. i. A street. Mrs Page, Mrs Quickly, and William.

"*Mrs Page*. Is he at Master Ford's already, think'st thou?

Quickly. Sure he is by this, or will be presently. . . . Mistress Ford desires you to come suddenly.

Mrs Page. I'll be with her by and by; I'll but bring my young man here to school."

We see the time here follows close upon, is almost coincident in fact, with the latter part of the preceding scene at the Garter. Sir Hugh enters; there is no school to-day; "Master Slender is let the boys leave to play." Sir Hugh examines the boy in his learning, and then Mrs Page and Quickly hurry off to Ford's. "Come, we stay too long," says Mrs Page.

Act IV. sc. ii. Ford's house. Falstaff and Mrs Ford. She tells him her husband is a-birding, and for aught she knows she tells him the truth. A difficulty here presents itself: how did the merry wives propose to treat Falstaff at this second meeting? At the first meeting they had arranged the buck-basket for him; and though the unexpected arrival of Ford and his companions added greatly to the success of that plot, Falstaff would have been, and in fact was,

slighted into the Thames quite independently of any interference on Ford's part. As far as I can make out, all the punishment Mrs Ford and Mrs Page had devised for Falstaff at this second meeting was to frighten him out of the house in the disguise of an old woman. The alarm which Mrs Page gives at this second meeting is, however, a true alarm; she actually knows that Ford has drawn her husband and the rest of their company from their sport to make another experiment of his suspicion,—she must have learned this in coming through the streets,—but Mrs Ford does not know that it is true till after Falstaff has gone upstairs to put on Mother Prat's gown. "But is my husband coming?" she asks. "Ay, in good sadness, is he," says Mrs Page; "and talks of the basket too, howsoever he hath had intelligence." The arrival of Ford with his cudgel was quite unforeseen by them, and a mere providential addition to their plot. However, Falstaff is beaten out as an old woman; Ford and his companions proceed to search the house; and the merry wives, left alone, resolve to reveal to their husbands the tricks they have played on the fat knight.

Note that in this scene Ford refers to the first meeting as having taken place *yesterday*. "Master Page," says he, "as I am a man, there was one conveyed out of my house yesterday in this basket: why may not he be there again?"

Act IV. sc. iii. During the search in Ford's house we are transported to the Garter, and in a short scene between Bardolph and mine Host we learn that the Germans desire to borrow horses to meet the duke who comes to-morrow to Court. Mine Host assents.

Act IV. sc. iv. We are back in Ford's house. The wives have revealed their plots on Falstaff, and now in general council it is resolved once more to tempt Falstaff to a meeting. Time and place: the ensuing midnight at Herne's oak in the park. Page and his wife resolve (apart from each other) that at the mock fairy scene which is to take place at midnight their daughter Anne shall be carried off and married—by Slender, so the husband decides; the wife determines, by the Doctor.

Act IV. sc. v. At the Garter again. This scene follows close on the preceding one in point of time. Simple, it would seem, has followed the false Mother Prat through the streets, and has seen her

go up to Falstaff's chamber, and he waits till she comes down to consult her on behalf of his master. In reply to his Host's call, Falstaff makes his appearance, and acknowledges that there was "an old fat woman even now with me ; but she's gone." Simple is shifted off, and Bardolph enters to tell mine Host that the Germans have run away with his horses ; Evans and Caius follow in quick succession to warn him, now that it is too late, to beware of these "cozen-germans." All depart save Falstaff, who wishes all the world might be cozened as he has been. And now Mrs Quickly appears to tempt him to the third meeting at Herne's oak. They go up to his chamber together, and the scene closes.

Act IV. sc. vi. Still at the Garter. Fenton consoles the Host for his losses, and obtains his assistance for the runaway match which he intends to make that night with Anne Page ; whom he is to steal away from the fairy scene prepared for Falstaff's discomfiture at Herne's oak.

Act V. sc. i. Falstaff has yielded to Mrs Quickly's persuasions, and he promises to be at the place of meeting at the appointed time. As Mrs Quickly goes out Ford enters, and Falstaff tells him—"Master Brook, the matter will be known to-night or never. Be you in the park about midnight, at Herne's oak, and you shall see wonders." The plot, as we have seen, is hopelessly entangled already, but Ford now puts the finishing touch to it. Referring to the second meeting, which took place on the morning of the very day on which he is speaking, he asks Falstaff, "Went you not to her *yesterday*, sir, as you told me you had appointed?" and Falstaff is not surprised, but gives him an account of the cudgelling he had received, as Mother Prat, on the morning of the day on which the question is asked.

The remaining scenes of the Play—Act V. sc. ii., iii., iv., and v.—comprise the discomfiture of Falstaff at Herne's oak, and the results of the plotting with reference to Anne Page, which ends in her marriage with Fenton.

The confusion which exists in the Play with reference to Falstaff's meetings with Mrs Ford may be briefly stated as follows :—The first meeting, which ends with the buck-basket, takes place between ten

and eleven on one morning; the second meeting is determined for the morrow of the first, and actually follows it; but yet the invitation to it and its actual occurrence are fixed by the Play at an earlier hour of the same day as that on which the first takes place; and when it has thus got in advance of the first, Ford refers to the first as being *before* it. And the confusion does not end here, for on the very day of the second meeting Ford refers to that second meeting as having taken place on the 'yesterday,' and thus the third meeting, which is on the night of the day of the second, is driven forward to the night of the day following it.

So much for the confusion of the Folio version of the Play. In the Quarto the hours of the two first interviews are transposed: the first interview takes place between *eight and nine*, the second between *ten and eleven*; but we do not thereby escape confusion. It should be noted that after the first interview the merry wives do not, as in the Folio (Act III. sc. iii.), mention the *morrow* as the time for the second, but the invitation to it is delivered, as in the Folio, by Mrs Quickly just after Falstaff's return from his ducking, and she then says it is for "*to-morrow*, sir, between ten and eleven;" when Ford, however, enters—immediately after her departure—Falstaff tells him it is to take place at once, that is, on the same day as the first interview; and yet—as in the Folio—when Ford the second time searches his house, he refers to the first, or buck-basket adventure, as having taken place *yesterday*.

The third, or Herne's oak meeting, is arranged, as in the Folio, for the night of the day on which the second interview (and the first too, as it appears) takes place; but as Ford—although he says he will—does *not* call on Falstaff to ascertain if he will keep tryst, we escape the last touch of confusion, which is given in the Folio by his referring to the second interview as having occurred 'yesterday.' Against this, however, we may set a little bit of confusion which is the exclusive property of the Quarto. When in Act II. sc. i. the Host and Shallow come to invite Page and Ford to go with them to see the fun of the sham duel, neither of them accepts the invitation, but they both go off to dine together—before eight o'clock in the morning; but yet in the subsequent scenes we find that they did not

go to dinner, for Page is with mine Host and the duellists, and Ford calls on Falstaff, as in the Folio. It should also be noticed that Page, after the first search has been made for Falstaff in Ford's house, invites all the company to *dinner* with him on the next day, and proposes that in the morning they shall go a-birding. Mrs Quickly, however, when she delivers the invitation to Falstaff for the first interview—between eight and nine—tells him that the birding is for that morning, when, indeed, the business of the duel is in hand.

In the Quarto the scene in which Fenton has an interview with Anne Page (Act III. sc. iv. Fo.) comes *after* the scene in which the invitation to Falstaff's second interview with Mrs Ford is given, but before the scene in which it takes place; in the Folio the Fenton scene comes before that of the invitation to the second interview. Mr Grant White in his preliminary remarks on this Play, in his edition of Shakespeare's works, notices this transposition of scenes and the introduction in the Folio version of the scene with the Pedagogue, Act IV. sc. i., as 'two manœuvres,' the result of which "is, that in the perfected Play the important incongruity [the confusion of the days of the first two interviews] ceases to be palpable;" and by them he considers that the author "skilfully concealed an error, to eradicate which would have cost more labour than he cared to bestow." Mr. White's argument is of course founded on the supposition that the Quarto represents the author's "first sketch" of the Play.

I fail utterly to see the force of this argument; for the 'change' in the Folio does not conceal the error in the slightest degree, that error manifesting itself in one scene only (Act III. sc. v.), so that no transposition or addition of scenes before or after can disguise it. It is important here to consider the condition of the Folio version of the Play, and on this point the conclusions of the Cambridge editors (expressed in their notes at the end of the Play) may with great confidence be received, as being the result of the most thorough examination of the text that the Play has yet received.

Besides noting minor points on which the Quarto affords evidence of imperfection in the Folio, they observe, Note iii., "The fact that so many omissions can be supplied from such mutilated copies

as the early Quartos, indicates that there may be many more omissions for the detection of which we have no clue. The text of the *Merry Wives* given in F1 was probably printed from a carelessly-written copy of the author's MS." In Note vii. they remark, "The meaning of the text may have been obscured by some omission in the Folio;" and in Note viii. they say, "No doubt there is an omission here in the Folio which may be partly supplied from the Quarto."

The editors of the Cambridge edition do not express any opinion as to the confusion of time which exists in the Folio version of the Play, and it will be observed that while noting apparent omissions in it, they only ascribe them to "a carelessly-written copy of the author's MS.;" but something more than this, careless compression and mutilation of the Play are indicated by the extraordinary entanglement of the plot I have pointed out. I have already, in a letter published in *The Athenæum*, 6th April, 1878, endeavoured to account for this entanglement, and have suggested the means for its cure; but it is necessary for the completion of this article that I should repeat my argument here. The chief error, then, lies in sc. v. of Act III.; that scene must, I think, have been formed by the violent junction—I cannot call it fusion—of two separate scenes representing portions of two separate days. The first part of the scene—Mrs Quickly and Falstaff—is inseparably connected with the day of Falstaff's first interview with Mrs Ford; the second part is as inseparably connected with the day of the second interview. The first part clearly shows us Falstaff in the afternoon, just escaped from his ducking in the Thames; the second part as clearly shows him in the early morning about to keep his second appointment with Mrs Ford.

Cut this actual scene v. into two, ending the first with Mrs Quickly's last speech—"Peace be with you, sir,"—and the main difficulty vanishes, and the only change required in the text of the Folio to make it agree with the previous scenes is the alteration of *two words*. In her first speech Mrs Quickly says, "Give your worship good morrow,"—l. 28. For *morrow* read *even*. In lines 45-6 she says, "Her husband goes this morning a-birding." For

this morning read *in the morning* or *to-morrow morning*. Not a syllable need be changed in the Ford part of the scene; but with his part we might begin Act IV. The confusion between Falstaff's first and second interviews with Mrs Ford would be thus absolutely cured.

To complete our task and make the text of the play perfectly accordant with its plot we should further alter one word in Act V. sc. i. Ford there says, "Went you not to her yesterday, sir?" etc. For *yesterday* read *this morning*.

This is the great change which Mr Grant White imagines "would have cost" the author "more labour than he cared to bestow;" and with it—if any editor should be rash enough to make it—would end the confusion which we all deplore in this delightful Play.

I should add that this important "emendation" is suggested, and I may say absolutely justified, by the Quarto version of sc. v. Act III. In that version Mrs Quickly expressly states that the second interview is for *the morrow*—as the plot requires—and we only learn that we have arrived at this *morrow* when Ford appears. This glaring incongruity at once suggests that here are two scenes run into one, and on examination it will be found that by merely drawing a line between the Quickly and Ford portions, and without altering a syllable of the text, the scene splits perfectly into two scenes representing portions of two separate days, as required by the plot. On the theory, therefore, that the Quarto represents the author's first sketch, it will be seen that absolutely no labour was required to correct the error in that edition, but that a certain amount of labour was actually bestowed on establishing it in the 'perfected' Play. I believe, however, that the error never existed in the author's MS., but is the result of some managerial attempt to compress the two scenes into one for the convenience of the stage representation, and that then the words, which I propose to alter, were introduced into the Folio version in order to make the new one-scene self-consistent; that the author himself could have been so forgetful of his plot as to make the change I hold to be incredible.

As it is impossible in its present state to make out any time-

division of the Play, I give that which results from the correction I propose; disentangling Days 2 and 3, and bringing the plot in accordance with the obvious intention of the author.

Day 1. Act I. sc. i. to iv.

„ 2. Act II. sc. i. to iii., Act III. sc. i. to iv., and the Quickly portion of sc. v.

Day 3. The Ford portion of Act III. sc. v. to end of the Play.

MEASURE FOR MEASURE.

FIRST printed in Folio; divided into acts and scenes.

It should, however, be noted that scene ii. of Act I. is divided in the Folio into two scenes, *Scena Tertia* commencing with the entry of Provost, Claudio, etc. Scenes iii. and iv. of this act are accordingly numbered iv. and v. in the Folio. The Folio also makes the whole of Act iii. one continuous scene; here it is divided into two.

Day 1. Act I. sc. i. The Duke gives his commission to Angelo and Escalus and departs.

A short interval must here be supposed, to allow the new governors to settle to their work.

Day 2. In Act I. sc. ii. we see the result, in the arrest of Claudio. Lucio promises to see Isabella immediately to get her to intercede for her brother.

Note that in this scene Claudio remarks that the laws under which he now suffers have been suspended for “*nineteen zodiacs* ;” in the following scene the Duke says for “*fourteen years*.”

Act I. sc. iii. The Duke confides to Friar Thomas his purpose of watching, under the disguise of a monk, the proceedings of his deputies.

Act I. sc. iv. Lucio has an interview with Isabella, who promises to call on Angelo at once and endeavour to obtain her brother's pardon. “Soon at night,” says she, “I'll send him certain word of my success.”

Act II. sc. i. Angelo, Escalus, etc., sitting in justice. Angelo

gives orders to the Provost that Claudio "be executed by nine to-morrow morning." Elbow brings Froth and Pompey before the bench. At the end of the scene it is eleven o'clock, and Escalus invites the Justice home with him to dinner.

Act II. sc. ii. The Provost returns to Angelo to be reassured that Claudio is to die to-morrow. Lucio and Isabella now enter to plead for Claudio. Angelo twice tells Isabella that her brother is to die to-morrow; at last, moved by her speech and beauty, he says, "I will bethink me: come again to-morrow," and again a little later on he says, "Well: come to me to-morrow." Isabella asks, "At what hour to-morrow?" and he replies, "At any time 'fore noon."

Act II. sc. iii. In the Prison. The Duke in disguise as a Friar. The Provost informs him that Claudio is to die to-morrow. No respite then has reached the prison in consequence of Isabella's interview with Angelo. The Duke has some discourse with Juliet, which he ends with "Your partner, as I hear, must die to-morrow, and I am going with instruction to him."

Act II. sc. iv. Isabella has a second interview with Angelo. This should be the "morrow 'fore noon" appointed in scene ii.; but the time both of the scene which precedes and of that which follows this binds us still to the day of Claudio's condemnation. In this scene Angelo makes his attempt on Isabella's virtue and is rejected. He leaves her to think over what he has said, telling her to *answer him to-morrow*. She resolves to acquaint her brother with his infamous proposals.

Act III. sc. i. The Duke fulfils his intention announced in Act II. sc. iii., and prepares Claudio for death. Isabella enters; three times she tells her brother that he must make up his mind to die on the morrow; she tells him of Angelo's proposal; and strangely enough she knows that "*this night's the time*" at which Angelo would have her accede to it. But Angelo in the preceding scene made no such suggestion, and Isabella could not have seen him since the second interview, when he told her to give him her final answer on the *morrow* of that interview.

The Duke now intervenes, and concerts with Isabella the plot in which Mariana is to take her place with Angelo "*if for this night* he

entreat you to his bed." Isabella departs at once to make the appointment with Angelo, and agrees to meet the Duke presently at the moated grange.

Act III. sc. ii. While Isabella is upon this business, Pompey and then Mrs Overdone are taken into custody. It is evening now. "*Good even, good father,*" says Escalus to the Duke. Twice again in this scene reference is made to Claudio's death as fixed for the morrow, and at the end of it the Duke refers to his plot on Angelo for "*to-night*."

Act IV. sc. i. Mariana in the moated grange. The Duke makes his appearance, and she says—

"Here comes a man of comfort, whose advice
Hath often still'd my brawling discontent."

Yet she only knows him as a Friar, and it was but this morning that he assumed the disguise; for we are still in the first day represented on the stage since his supposed departure from Vienna.

Isabella now arrives; she has agreed to meet Angelo "*upon the heavy middle of the night*," and they have to make haste, for "*the vaporous night approaches*." Mariana consents to the plot.

Act IV. sc. ii. In the Prison. The Provost engages Pompey as an assistant to the executioner; for "*to-morrow morning* are to die Claudio and Barnadine." He tells Abhorson to provide his block and axe "*to-morrow four o'clock*." A little later Claudio enters, and he says—

"Look, here's the warrant, Claudio, for thy death :
'Tis now dead midnight, and by eight to-morrow
Thou must be made immortal."

Day 3, then, begins here. The Duke enters. "The best and wholesomest spirits of the *night* envelope you, good Provost," says he. He comes to ask if any countermand for Claudio has yet reached the prison. None has, nor does the Provost expect any, for

"—upon the very siege of justice
Lord Angelo hath to the public ear
Profess'd the contrary."

This must refer to Act II. sc. i., and is important as showing that no order deferring the execution of Claudio has been given by Angelo in

consequence of Isabella's interviews with him, and, notwithstanding that the second interview was appointed for the morrow, it helps to prove that both those interviews were on the busy day just ended.

A messenger now arrives with a private note from Angelo to the Provost that "Claudio be executed by four of the clock ; and in the afternoon Barnardine ;" and he desires to have Claudio's head sent him by five. As the messenger departs he says, "Good morrow ; for, as I take it, it is almost day."

The Duke now persuades the Provost to preserve Claudio's life and substitute for his head Barnardine's, and he craves *but four days' respite* to bring all things to a prosperous conclusion : later on he assures the Provost that the Duke will be here *within these two days* ; and, as the scene ends, he remarks, "It is almost clear dawn ;" so that we are now clearly entered on the third day of the action represented on the stage ; the second since the Duke's supposed departure from Vienna.

Note that in Act II. sc. i. Claudio was to be executed at 9 a.m. In the scene which has just concluded the block is to be provided for 4 a.m. ; according to the warrant the time is fixed at 8 a.m. ; and in Angelo's private note it is 4 a.m.

Act IV. sc. iii. follows in time immediately on the preceding scene. We are still in the Prison. Pompey and Abhorson, and subsequently the Duke, try to persuade Barnardine to come and be killed ; he obstinately declines, and then the Provost gets out of the difficulty by providing the head of the pirate Ragozine, who has opportunely died that morning. He himself undertakes to carry it at once to Angelo, for the hour [five] draws on prefixed by him. Again the Duke tells the Provost that all will be safe

"Ere twice the sun hath made his journal greeting
To the under generation."

The Duke, left alone, says he will now write letters to Angelo, "whose contents shall witness to him I am near at home." And he proposes to himself that the Provost shall bear these letters.

Isabella now enters, and the Duke greets her with "*Good morning* to you, fair and gracious daughter." He conceals from

her her brother's preservation, and informs her that the "Duke comes home to-morrow," and that one of his convent has already "carried notice to Escalus and Angelo:" in fact, that the notice he proposed to send by the Provost has been already delivered by another person, Friar Peter; and he gives her a letter to this Friar in order that he may bring her before the Duke on his entry, where she may accuse Angelo. Lucio now enters, and salutes them with "Good *even*," so that it appears the day has suddenly grown old during this early morning scene.

Act IV. sc. iv. Angelo and Escalus discuss the Duke's letters and arrange for his public entrance on the morrow. The order for the despatch of complaints is to be proclaimed *betimes 't the morn*, and Angelo bids Escalus "*Good night*" when he departs. With this scene ends the third day of the action.

Day 4. Act IV. sc. v. and vi. and Act V. represent the morning of the Duke's public entry; during which Angelo is unmasked, and all wrongs are righted and faults pardoned.

The time of the Play, then, is four days:—

Day 1. Act I. sc. i. may be taken as a kind of prelude, after which some little interval must be supposed in order to permit the new governors of the city to settle to their work. The rest of the Play is comprised in three consecutive days.

Day 2. Commences with Act I. sc. ii. and ends in Act IV. sc. ii.

Day 3. Commences in Act IV. sc. ii. and ends with Act IV. sc. iv.

Day 4. Includes Act IV. sc. v. and vi. and the whole of Act V., which is in one scene only.

COMEDY OF ERRORS.

FIRST printed in Folio: divided into acts. The scenes not numbered.

The whole time of the dramatic action is comprised in one day, ending about 5 p.m.

NOTE.—When Egeon and his family were floating on the mast two ships of Corinth and of Epidarus made amain to them. Their mast being broken on a rock, the family was divided. Egeon supposed that his wife and the children with her were picked up by the Corinth ship (Act I. sc. i.). The wife says that she was picked up by men of Epidamnium, the children afterwards forcibly taken from them by the Corinth men, and she left to take to the “fortune that you see me in” (Act V. sc. i.).

Egeon is picked up by “another ship,” is recognized, and of course returns home to Syracuse. At *eighteen* years of age his son, who was rescued with him, sets out to seek his brother, and has been *seven* years wandering about when he arrives at Ephesus (Act V. sc. i.); he is then *twenty-five* years old. Yet the Abbess, his mother, declares at the end of the Play—

“*Thirty-three years* have I but gone in travail
Of you, my sons; and till the present hour
My heavy burthen ne’er delivered.”

* Antipholus of Ephesus was brought from Corinth by Duke Menaphon, at what age does not appear; but the present Duke has been his patron for twenty years.

Egeon, after the departure of Antipholus of Syracuse, has been wandering “five summers” in search of him when he arrives in Ephesus.

MUCH ADO ABOUT NOTHING.

FIRST printed in Quarto, with no division of acts and scenes. In the Folio the acts are numbered, but not the scenes.

Day 1. Act I. and sc. i. of Act II. represent the afternoon and evening of Don Pedro’s arrival at Leonato’s. A great supper is provided, after which at a masked ball the Prince woos Hero for Claudio, as agreed between them in the first scene of the Play. Claudio wishes his marriage to take place on the morrow, but Leonato defers it “till Monday, . . . which is hence a just seven-night.” The Prince proposes that in the interim they shall employ themselves in bringing Beatrice

and Benedick "into a mountain of affection the one with the other." These scenes, then, are on a Monday. Note that in the opening scene the Prince says that their stay with Leonato will be "at the least a month."

Day 2. Act II. sc. ii. Don John resolves to cross Claudio's marriage. This scene cannot certainly be later than the second day of the action, for Don John must have had early news of the proposed marriage. It may possibly be included in the first day. We have, however, a week to dispose of, and may perhaps employ one day of the week for this scene, and call it the second day, or Tuesday.

Note that Borachio here professes to have overheard in the musty room he had been smoking the conversation between the Prince and Claudio which Antonio's man had overheard in the orchard (Act I. sc. ii.).

Day 3. Act II. sc. iii. Benedick in the orchard; he conceals himself as the Prince, Claudio, and Leonato enter, with music. After the music they, being aware of his concealment, hold out for him the lure which is to entice him into the toils of love. Towards the end of the scene Leonato remarks that "dinner is ready," and Beatrice is afterwards sent to bid Benedick "come in to dinner." This "dinner" I am disposed to think must be a slip for "supper;" the feeling of the scene—in the early part especially—is that of a quiet afternoon, and Claudio distinctly marks the time with the charming lines—

"How still the *evening* is,
As hush'd on purpose to grace harmony."

I place this scene in the third day (Wednesday). The love conspirators would scarcely defer their attempt on Benedick's peace of mind to a later date; but yet, for the verisimilitude of their description of Beatrice's passion—"she'll be up twenty times a night, and there will she sit in her smock till she have writ a sheet of paper," etc.—we must suppose a night or two to have passed since the opening scene.

Here, for reasons manifested in the next scene, I am forced to mark an interval of three days, Thursday, Friday, and Saturday.

Day 4. Act III. sc. i. Hero and Ursula lay a like trap for

Beatrice as that by which Benedick has been caught. That they should have deferred doing so till now is strange, for we are now clearly on the eve of the wedding. Ursula asks, "When are you married, madam?" [Why does she ask this question? She *must* have known the day.] And Hero replies:—

"Why, *every day, to-morrow*. Come, go in :
I'll show thee some attires, and have thy counsel
Which is the best to furnish me *to-morrow*."

According to Leonato the first day of the action was a Monday, and then the wedding was fixed for the next Monday ; as this scene is on the eve of the wedding it must therefore be Sunday.

Act III. sc. ii. The same day. Don John, being assured that the marriage is to take place on the *morrow*, proposes, in pursuance of his plot, to prove to the Prince and Claudio, *this very night*, the guilt of Hero.

Note, in the opening speech of this scene, Don Pedro says, "I do but stay till your marriage be consummate, and then go I toward Arragon." He has changed his mind, then, since the opening day, when he proposed to stay "*at the least a month*" with Leonato.

Act III. sc. iii. Late at night. Dogberry and Verges give their charge to the watch, and in especial pray them to "watch about Signior Leonato's door; for the wedding being there *to-morrow*, there is a great coil to-night." Borachio and Conrade enter, and the former tells how by his wooing of Margaret at Hero's window he has deceived the Prince and Claudio. They are overheard by the watch and arrested.

Day 5. Act. III. sc. 4. The wedding day—early morning. Hero and her maids are attiring for the ceremony. Beatrice joins them, and we learn that "'tis almost five o'clock." At the end of the scene Ursula announces that "thē prince, the count, Signior Benedick, Don John, and all the gallants of the town, are come to fetch you to church."

Act III. sc. v. Dogberry and Verges inform Leonato that the watch have *to-night*¹ taken "two aspicuous persons," and they would

¹ *to-night* = last night. See instances noted in Schmidt's *Shakespeare Lexicon*, s. v. *To-night*.

have them *this morning* examined before his worship. He tells them to examine the prisoners themselves, and is then summoned by a messenger,—“My lord, they stay for you to give your daughter to her husband.”

Act IV. sc. i. In the church. Claudio accuses Hero of her supposed guilt—witnessed by him “yesternight,” “last night,” at her chamber window—and rejects her. She swoons, and after the departure of Claudio and his friends it is agreed that it shall be given out that she is dead.

Act IV. sc. ii. Borachio and Conrade are examined by the watch; Hero’s innocence established; and we hear that Don John, the author of the mischief, has “this morning secretly stolen away.”

Act V. sc. i. Leonato and Antonio threaten the Prince and Claudio with vengeance for Hero’s death. Benedick challenges Claudio. The watch bring in Conrade and Borachio, and the latter confesses his guilt. Leonato determines that in satisfaction for his daughter’s death Claudio shall

“Hang her an epitaph upon her tomb
And sing it to her bones, sing it *to-night*,”

and that “*to-morrow morning*” he shall accept as his wife, in lieu of Hero, a daughter of his brother.

Act V. sc. ii. Benedick has a meeting with Beatrice; at the end of the scene they learn that Hero’s innocence is established.

Act V. sc. iii. The night has come, and the Prince and Claudio fulfil their promise of hanging an epitaph upon the monument of Leonato in honour of Hero.

The night passes into day—

“The wolves have prey’d; and look, the gentle day,
Before the wheels of Phœbus, round about
Dapples the drowsy east with spots of grey.”

“Come, let us hence,” says the Prince, “and put on other weeds; and then to Leonato’s we will go.”

In this scene ends the day of the broken-off wedding, and the day commences which ends the Play in the next scene.

Day 6. Act V. sc. iv. Claudio accepts as his wife Leonato's supposed niece, who on unmasking is discovered to be the true Hero. Benedick and Beatrice resolve on marriage, and all ends happily.

It will be seen that in the endeavour to make the action of the Play agree as far as possible with Leonato's determination in Act II. sc. i., that the marriage of Claudio and Hero shall take place on "Monday . . . which is hence a just seven-night," I have supposed the following days to be represented on the stage.

Day 1. Monday. Act I. and sc. i. of Act II.

„ 2. Tuesday. Act II. sc. ii.

„ 3. Wednesday. Act II. sc. iii.

Thursday.

Friday. } Blank.

Saturday. }

„ 4. Sunday. Act III. sc. i.—iii.

„ 5. Monday. Act III. sc. iv. and v., Act IV. sc. i. and ii., Act V. sc. i., ii., and part of iii.

Day 6. Tuesday. Act V. sc. iii. (in part) and sc. iv.

The first Tuesday even in this scheme might very well be left a blank, and the sc. ii. of Act II. be included in the opening Monday.

I believe, however, that just as the Prince forgets his determination to stay "at the least a month" at Messina, so the "just seven-night" to the wedding was also either forgotten or intentionally set aside, and that only four *consecutive* days are actually included in the action of the drama.

Day 1. Act I. and Act II. sc. i. and ii.

„ 2. Act II. sc. iii. and Act III. sc. i.—iii.

„ 3. Act III. sc. iv. and v., Act IV., Act V. sc. i., ii., and part of iii.

Day 4. Act V. part of sc. iii. and sc. iv.

NOTE.—I take this occasion—as the matter is in some degree a question of *time*—to endeavour at an explanation of a phrase which must have made many a reader pause. In Act III. sc. i. where Ursula asks, "When are you married, madam?" Hero replies—

"Why euerie [euery Qo.] day to morrow,"—Fo.

The usual punctuation is—

Why, every day ;—to-morrow :—Var. ed. 1821, etc.

The Cambridge editors have—

Why, every day, to-morrow.—

Mr. Collier (*Notes and Emendations*) considers the answer to be unintelligible, and that “the correction of the Folio, 1632, has made it quite clear by setting right a misprint : there Hero replies, ‘Why, *in a day*,—to-morrow.’”

Mr. Staunton, as far as I am aware, is the only editor who attempts an explanation : he prints—

Why, every day to-morrow :—

and says,—“Hero plays on the form of Ursula’s interrogatory, ‘*When are you married?*’

‘I am a married woman every day, after to-morrow.’”

I cannot consider either the emendation or the explanation as satisfactory : I fancy that “every day” is here used in the sense of *immediately, without delay*, as the French *incessamment*.

I have met with one other instance of the use of the phrase, and I quote it as evidence in favour of the integrity of the text of *Much Ado*.

“*Goldstone*. Fare thee well : when shall I see thee at my chamber, when?

“*Fitzgrave*. Every day, shortly.”

Middleton, *Your Five Gallants*, Act IV. sc. v.,
ed. Dyce Vol. II. p. 289.

LOVE’S LABOUR’S LOST.

FIRST printed in Quarto with no division of acts and scenes. The acts only numbered in the Folio ; where by some error, Acts IV. and V. are both headed *Actus Quartus*.

Day 1. The first day of the action includes Acts I. and II. In it the Princess of France has her first interview with the King of Navarre. Toward the end of Act II. certain documents required for the estab-

ishment of the French claims are stated to have not yet come ; but, says Boyet, "*to-morrow* you shall have a sight of them" (l. 166), and the King tells the Princess—" *To-morrow* shall we visit you again" (l. 177).

Day 2. Act III. Armado intrusts Costard with a letter to Jaquenetta ; immediately afterwards Biron also intrusts him with a letter for Rosaline, which he is to deliver *this afternoon* (l. 155).

Act IV. sc. i. The Princess remarks that "*to-day* we shall have our dispatch." This fixes the scene as the *morrow* referred to in the first day. Costard now enters to deliver, as he supposes, the letter entrusted to him by Biron. He mistakes, however, and gives up Armado's letter to Jaquenetta.

Act IV. sc. ii. Costard and Jaquenetta come to Holophernes and Nathaniel to get them to read the letter, as they suppose, of Armado to Jaquenetta. It turns out to be the letter of Biron to Rosaline, and Costard and Jaquenetta are sent off to give it up at once to the King. It is clear that these scenes from the beginning of Act III. are all on one day ; but at the end of this scene Holophernes invites Nathaniel and Dull to *dine* with him "*to day* at the father's of a pupil of mine." This does not agree very well with "*this afternoon*" mentioned in Act III., and one or the other—the *afternoon*, I think—must be set down as an oversight.

Act IV. sc. iii. Still the same day. The King, Longaville, and Dumain mutually detect each other of love, and Biron triumphs over all three till his own backslidings are exposed by the entry of Costard and Jaquenetta with his letter to Rosaline. Finally, all four resolve to woo their mistresses openly, and determine that—

"———*in the afternoon*

[They] will with some strange pastime solace them" (l. 376-7).

In pursuance of this idea in the next scene, Act V. sc. i., we find Armado consulting Holophernes and Nathaniel—who have now returned from their dinner—as to some masque with which "it is the King's most sweet pleasure and affection to congratulate the Princess at her pavilion in the posteriors of this day, which the rude

multitude call the afternoon" (l. 92-5). A masque of the Nine Worthies is determined on.

In the next scene the masque is presented accordingly, and with this scene the Play ends.

The time of the action, then, is two days :—

1. Acts I. and II.
 2. Acts III. to V.
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MIDSUMMER-NIGHT'S DREAM.

FIRST printed in Quarto, with no division of acts and scenes. Divided into acts only in the Folio.

Day 1. Act I. sc. i. Athens. In the first two speeches the proposed duration of the action seems pretty clearly set forth :—

Theseus. Now, fair Hippolyta, our nuptial hour
Draws on apace ; four happy days bring in
Another moon :

Hippolyta. Four days will quickly steep themselves in nights ;
Four nights will quickly dream away the time ;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities."

By this I understand, that four clear days are to intervene between the time of this scene and the day of the wedding. The night of this day No. 1 would, however, suppose five *nights* to come between.

Egeus complains that Lysander has stolen his daughter Hermia's heart. Theseus counsels her, and gives her 'till

"——the next new moon,
The sealing-day betwixt my love and me,"

to consider of her fate.

The lovers agree to steal away from Athens "to-morrow night," and meet in the wood a league without the town.

They confide their intention to Helena, who resolves to inform Demetrius and meet in the wood too.

Act I. sc. ii. The clowns resolve also to meet in the wood to-morrow night to rehearse their play of *Pyramus and Thisbie*.

Day 2. Act II., Act III., and part of sc. i. Act IV. are on the morrow night, in the wood, and are occupied with the adventures of the lovers; with Oberon, Titania, Puck; the clowns and Nick Bottom. Daybreak being at hand, the fairies trip after the night's shade and leave the lovers and Bottom asleep.

Day 3. Act IV. sc. i. continued. Morning. Mayday. Theseus, Hippolyta, etc., enter and awake the lovers with their hunting horns. Theseus, addressing Egeus, says—

“Is not this the day
That Hermia should give answer of her choice?
Egeus. It is, my lord.”

Egeus's will as to the disposal of his daughter being overborne, Theseus resolves that

“———in the temple, by and by, with us
These couples shall eternally be knit.”

And so all return lovingly to Athens.

In Act I. it will be remembered that four days were to elapse before Theseus's nuptials and Hermia's resolve; but here we see the plot is altered, for we are now only in the second day from the opening scene, and only one clear day has intervened between day No. 1 and this, the wedding-day.

Bottom now also awakes and returns to Athens.

Act IV. sc. ii. Athens. Later in the day. The clowns lament the absence of Bottom. Snug enters to tell them that “the Duke is coming from the temple.” Shortly afterwards Bottom makes his appearance, and tells them that “the Duke hath dined,” and that they must “meet presently at the palace.”

Act V. In the Palace. Evening. Theseus asks—

“———What masques, what dances shall we have,
To wear away this long age of three hours
Between our after-supper and bed-time?”

The clowns' play of *Pyramus and Thisbe* is then given. After which, when

“The iron tongue of midnight hath told twelve,”

all retire, leaving the stage free for the Fairies, who end the play with a blessing on the house and its occupants.

According to the opening speeches of Theseus and Hippolyta in Act I., we should have expected the dramatic action to have comprised five days exclusive of that Act; as it is we have only three days inclusive of it.

Day 1. Act I.

„ 2. Acts II., III., and part of sc. i. Act IV.

„ 3. Part of sc. i. Act IV., sc. ii. Act IV., and Act V.

MERCHANT OF VENICE.

FIRST printed in Quarto, with no division of acts and scenes. Divided into acts only in the Folio.

Day 1. Act I. sc. i. Venice. Bassanio, desiring to offer himself as a suitor to Portia, applies to his friend Antonio for means to enable him to do so. Antonio's fortunes being all at sea, he offers Bassanio his credit to raise a loan, and they separate, each to enquire where money is.

Act I. sc. ii. Belmont. Portia discusses with Nerissa the merits of her suitors. It is evident, from the intimate knowledge she displays of their manners and customs, that the suitors generally sojourn some little time at Belmont before they decide whether they will or will not risk their fortunes in the choice of the caskets. *Four* of them [Nerissa recapitulates *six*] now seek to take their leave, and the forerunner of a *fifth*, the Prince of Morocco, is announced; he brings word that his master will be here to-night.

Act I. sc. iii. Venice. Shylock agrees to lend Bassanio three thousand ducats; Antonio being bound to repay the sum on or before the expiration of three months, on pain of forfeiting a pound of his flesh to the Jew. As, in the beginning of this scene, Bassanio tells Shylock that he may see Antonio if he will *dine* with them, the time of this scene must be supposed the forenoon.

The two Venice scenes in this Act take place presumably on one and the same day. The position of the Belmont scene, between the

two, fixes it as concurrent with them in point of time. The day presumably ends with the arrival of Morocco at Belmont.

An interval of some days—say a week—must now be supposed in the action of the drama, for reasons stated in the comment on the following scenes.

Day 2. Act II. sc. i. Belmont. Morocco determines to try his fortune at the caskets. His hazard is to be made *after dinner*.

Act II. sc. ii.—vi. Venice. These scenes comprise the business of a portion of one day, ending, at nine o'clock p.m., with the embarkation of Bassanio for Belmont, and the elopement of Lorenzo and Jessica.

Act II. sc. vii. Belmont. Morocco makes his choice of the caskets, and fails.

The position of the two Belmont scenes (i. and vii.)—which certainly take place on one and the same day—fixes the time of the Venice scenes (ii.—vi.) as concurrent with them. It is also evident that the first of these two Belmont scenes taking place in a *forenoon*, after the arrival of Morocco, all these scenes (i.—vii.) must be placed in a separate day from that represented in Act I. The question remains, are we to consider this as the day following that of Act I. or are we to imagine an interval between them? An examination of the Venice scenes must determine this question. In them we find Launcelot (sc. ii.) lamenting his hard life in Shylock's service; he knows that Bassanio gives "rare new liveries," and we may suppose that in going of errands between Shylock and Bassanio he has gained his knowledge of the superior comforts to be obtained in the service of the latter. He accordingly petitions to be admitted his servant, and he obtains his end; for Bassanio "knows him well," and tells him that this very day Shylock himself has preferred him. This fact alone shows that Shylock—however inwardly he has cherished his hate—has been at least for some little time in familiar intercourse with Bassanio and his friends since the signing of the bond. We find, too, that he has got over his horror of pork, and now accepts an invitation to eat with the Christians almost as a matter of course. The time has been employed by Bassanio in providing his outfit; he

has engaged his ship, and is now waiting for a fair wind. Lorenzo, too, has been courting Jessica, and persuading her to elope with him. And Jessica, in Act III. sc. ii. l. 287—90, testifies that when she was with her father, *i. e.* after the signing of the bond, she had

“ ——— heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him.”

All this manifestly supposes a lapse of time since the signing of the bond, and I should allow an interval of several days—say a week—between Acts I. and II. It is true that if we allow this interval in Venice we must also allow it in Belmont, and suppose Morocco to have sojourned there a week before making his choice of the caskets ; but there seems to me nothing improbable in this if we consider the custom of the suitors (see Act I. sc. ii.).

An interval of one day ; for reasons see comment on Day 3.

Day 3. Act II. sc. viii. Venice. Salarino and Salanio discuss Shylock's rage on discovering the flight of his daughter. Salarino reports that he had reasoned with a Frenchman *yesterday* who brought news of the loss of a Venetian vessel in the narrow seas ; he hopes it may not be one of Antonio's.

Act II. sc. ix. Belmont. The Prince of Arragon makes his choice of the caskets, and fails. As he takes his departure Bassanio's forerunner is announced ; he brings word of the approach of his lord.

I make these two scenes coincident in point of time, and suppose them to take place on the second day after Bassanio's embarkation. We may suppose him to arrive at Belmont on the day his approach is announced. We cannot allow him longer time for his journey, for we shall see later in the Play that the distance between Belmont and Venice is but a day's journey. Neither can we give this day No. 3 an earlier date ; for the *yesterday* mentioned by Salarino cannot possibly refer to a time earlier than the first day after Bassanio's departure from Venice. The only possible scheme of time seems to me that which I propose, and I must therefore ask the reader to take

his faith in both hands, and believe in an interval of one day between these two scenes and those which precede them.

An interval bringing the time to within a fortnight of the maturity of the bond.

Day 4. Act III. sc. i. Venice. Salanio and Salarino are still harping on the loss of the ship in the narrow seas; but now the rumour is that it is really one of Antonio's, and though the mention of this ship connects the scene with Act II. scene viii. (Day 3), it also marks the advance of time. The fact that Shylock, who joins them, is still brooding over his daughter's flight does not by any means necessitate a close approximation of the time of this scene and that of the elopement. As the scene progresses we find him already beginning to talk of Antonio as a probable bankrupt, and uttering threats in anticipation of the forfeiture of the bond. Tubal, who now makes his appearance, accounts for a considerable portion of the past time, and we learn from his conversation with Shylock that he has just returned from a fruitless pursuit of Jessica, in tracing whom he has been as far as Genoa. He brings news, too, of the loss of another of Antonio's ships, and tells how divers of Antonio's creditors swear he cannot choose but break. Whereupon Shylock gives him this instruction:—"Go, Tubal, fee me an officer; bespeak him a *fortnight* before." However doubtful we may feel as to its flight, this distinct note of time leaves us no choice but to believe in an interval, between this and the preceding scenes, of sufficient length to bring the three-months bond to within a fortnight of its maturity.

An interval of rather more than a fortnight must now be supposed.

Day 5. Act III. sc. ii. Belmont. Bassanio makes his choice of the caskets and wins Portia for his wife. Gratiano announces that he and Nerissa intend to follow their example. Salerio now arrives, accompanied by Lorenzo and Jessica; he brings the news that the bond is forfeit, and that Antonio is fallen into the power of the Jew. With the assent of their wives Bassanio and Gratiano set out at once for Venice.

Act III. sc. iii. Venice. Antonio in custody. We learn from him that the trial is to take place on the *morrow*.

Act III. sc. iv. Belmont. Portia confides the care of her house to Lorenzo, and sets out for Venice with Nerissa, having previously despatched Balthazar to Padua to receive instructions from Bellario.

It is evident that the two Belmont scenes, ii. and iv., are on one and the same day. The position of the Venice scene, iii., fixes it also on that day. As Bassanio, Portia, etc., are all present at the trial on the *morrow* mentioned by Antonio, it follows that the journey between Belmont and Venice cannot be more than what could be effected in the interim. We must, in fact, be satisfied with a rough estimate of the distance as a day's journey.

In Act III. sc. i. (day No. 4) we arrived at the conclusion that all but a fortnight of the three months of the bond had expired. More than a fortnight's interval, therefore (allowing for Salerio's journey, and the time passed by him in Venice after the arrest, during which the chief citizens interceded with Shylock on behalf of Antonio), must be supposed between sc. i. and sc. ii.—iv. of this Act. So far all is clear: the difficulty is to account for Bassanio's proceedings since his arrival at Belmont. We cannot fix the time of his arrival with precision; but granting the first week's interval, spent in Venice in preparing for his journey, and his arrival at Belmont on the second day after his embarkation, we still are but nine days from the signing of the bond, and now when he makes his choice of the caskets more than the full three months of the bond have expired. We allowed Morocco a week in which to make his suit to Portia; to Arragon we could only afford one day; but Bassanio has taken the unconscionable time of some twelve weeks! And yet when he at last determines to risk his fortunes in the choice of the caskets, Portia addresses him with—

“I pray you tarry: pause a day or two.

I would detain you here some month or two
Before you venture for me,” etc.

This speech apart, however, we need not find much difficulty in

allowing for a somewhat lengthy sojourn at Belmont of Bassanio and his suite. The dialogue between him and Portia is that of two persons who by long intercourse are mutually certain of each other's love, and tremble lest fate should divide them. It is certain also that Bassanio is now no new-comer, for he refers to the time—

“When I did first impart my love to you,” etc.,

and the mere sound of this line carries us back a long way into time-past. We must suppose—and the poet intended we should suppose—that Bassanio has been following Antonio's advice, and staying “the very riping of the time” (II. viii. 40). And Portia and he have not been alone in their wooing; Gratiano has been hard at it too, wooing till he sweat again, and “at last” Nerissa has promised him her hand if Bassanio achieve her mistress. We may even find some support for our theory of long-time at Belmont in the accusation which Lorenzo, in Act III. sc. v., brings against Launcelot in connection with the Moor: a period of some twelve weeks, I am told, would be absolutely necessary before such an accusation could have any *appearance* of probability.

Day 6. Act III. sc. v. Belmont. Lorenzo, Jessica, and Launcelot in the garden, before dinner.

Act IV. sc. i. Venice. The trial. This scene also takes place before noon: towards the close the Duke invites Portia home with him to dinner. She excuses herself on the plea that she must away this night to Padua, and must presently set forth. Bassanio and Antonio propose to fly toward Belmont early next morning.

Act IV. sc. ii. This scene follows close on the preceding one. In it Portia and Nerissa obtain their husbands' rings. Portia proposes—

“——We'll away to-night,
And be a day before our husbands home.”

Days 7 and 8. Act V. Belmont. At night in the garden. Lorenzo and Jessica discourse on music. Portia and Nerissa arrive. Afterwards Antonio, Bassanio, and Gratiano. The mock quarrel takes place about the rings, which the ladies pretend they had

received from the Doctor and his clerk *last night*,—*i. e.* on the shortest time theory, the night of the day of the trial,—and the Play ends at two hours before day.

Time: eight days represented on the stage; with intervals.
Total time: a period of rather more than three months.

Day 1. Act I.

Interval—say a week.

„ 2. Act II. sc. i.—vii.

Interval—one day.

„ 3. Act II. sc. viii. and ix.

Interval—bringing the time to within a fortnight of the maturity of the bond.

„ 4. Act III. sc. i.

Interval—rather more than a fortnight.

„ 5. Act III. sc. ii.—iv.

„ 6. Act III. sc. v., Act IV.

„ 7 and 8. Act V.

NOTE.—Much of this article is unavoidably a repetition of a paper read before the N. S. Soc. on the 12th Oct., 1877, and printed in the *Transactions* of that date, prepared by me in refutation of the Rev. N. J. Halpin's *Time-Analysis of The Merchant of Venice*, in which that gentleman endeavoured to prove that the whole “dramatic time of the action” was limited to thirty-nine consecutive hours!

About the beginning of the present century Ambrose Eccles published editions of *The Merchant of Venice*, *King Lear*, and *Cymbeline*. Part of his plan was to note the supposed time of each scene and its relation, in this respect, with the rest; to do in fact for these three plays what is here attempted for the whole series. My scheme of time for these plays was completed before I became aware of his work; but as he is, so far as I know, the only editor who has attempted anything of the kind, I have thought it might be of interest to note here the variations between his scheme of time and my own.

Of my Day No. 2 he makes two days by bringing together the Belmont scenes i. and vii., in which Morocco is concerned, and

placing them as the morrow of Day 1 in Act I. as sc. iv. and v. Of the Venice scenes ii. to vi. he makes a separate day, and between the two days thus obtained he places the interval required for Bassanio's preparations after signing the bond.

He includes in my Day No. 5 the Belmont scene, Act. III. sc. v.

He also makes the whole of Acts IV. and V., beginning with the Trial in Venice and ending in the garden at Belmont, one day. To do this, however, he is obliged to explain away Bassanio's resolution of starting for Belmont on the morning after the Trial, and he entirely overlooks Nerissa's "last night" on which the ring quarrel is established.

In other respects our divisions of this play are substantially in agreement.

The editions of Eccles's work that I have seen are *King Lear* and *Cymbeline*, London, 1801, and *Merchant of Venice*, Dublin, 1805. Lowndes mentions other editions of the two first plays dated 1793, 1794, and 1805.

AS YOU LIKE IT.

FIRST printed in the Folio ; divided into acts and scenes.

Day 1. Act I. sc. i. Orlando's altercation with his brother Oliver. Charles, the Duke's wrestler, comes to warn Oliver not to let Orlando take part in the match which is to come off next day ; but the affectionate elder brother tells him he had as lief he broke his neck as not ; indeed encourages him to do so. One might judge from the talk between the two that the "old Duke's" banishment was quite a recent event. Nothing new at Court has occurred since then, and it is only an *on dit* that "he is *already* in the forest of Arden." Oliver confirms this impression by asking if Rosalind be banished with her father, and Charles tells him, no ; the love between the cousins being so great that Celia would have followed her exile, or have died to stay behind. This is somewhat at variance with what follows : in Act I. sc. iii., when the Duke banishes Rosalind, he says—

“Ay Celia; we stay’d her for your sake,
 Else had she with her father ranged along.
Celia. I did not then entreat to have her stay,
I was too young that time to value her;
But now I know her,” etc.

Observe, too, that in Act II. sc. i. the banished Duke says, “Hath not *old custom* made this life more sweet,” etc.

Day 2. Act I. sc. ii. The wrestling match. Charles is defeated by Orlando. Orlando and Rosalind fall in love. Le Beau informs Orlando of the Duke’s displeasure and counsels him to depart.

Act I. sc. iii. The Duke banishes Rosalind. She and Celia resolve to fly together, and to take Touchstone with them.

Act II. sc. i. In the forest of Arden, with the banished Duke and his lords. “Hath not old custom,” etc. Description of Jaques meditating on the wounded deer; the Duke goes out to seek him.

This scene in our scheme of time may be supposed concurrent with the two preceding scenes.

Note that Act II. sc. iii. must also be included in this Day 2.

An interval perhaps might be expected between the day of Rosalind’s banishment and the day (No. 3) on which her flight is discovered. The Duke allows her ten days for preparation; but she and her companions would hardly delay so long, and any delay at all would throw the scheme of time utterly out of gear. See the comment on Act II. sc. vi. I believe the author started them on their journey on the night ensuing the banishment, and made Days 1, 2, and 3 consecutive. In Lodge’s *Rosalynde*, it may be observed, the Duke, who banishes his daughter as well as his niece, bids them depart the same night.

Day 3. Act II. sc. ii. The flight of Rosalind and Celia is discovered; it is believed that Orlando is in their company, and the Duke orders that he be sent for, and, if absent from his brother’s house, that Oliver himself be brought before him, “suddenly.”

Note that Act III. sc. i. must either be included in this Day 3 or be supposed to occur on the following morning at the latest.

[Act II. sc. iii. Orlando returns home from the wrestling. Adam warns him not to enter the house, and together they set out to seek their fortune.]

The time of this scene must evidently be the evening of Day No. 2, and I accordingly enclose it in brackets, as being out of place.]

An interval of a few days between Days 3 and 4 must now be supposed, while Rosalind and her companions, and Orlando and Adam journey towards Arden.

Day 4. Act II. sc. iv. Rosalind, Celia, and Touchstone arrive in the forest of Arden. They meet with old Corin and purchase the Sheepcote for their residence. It is evening when they arrive. "Good *even* to you, friend," says Rosalind, addressing Corin.

Day 5. Act II. sc. v. Morning in the forest. Jaques with Amiens and others join in song, while the Duke's banquet is being prepared. Amiens tells Jaques that the Duke "hath been *all this day* to look you ;" "*all this day*," as we shall see in the following scene vii., means only *all this morning*. Jaques now goes out saying he will go sleep, and Amiens goes to seek the Duke ; "his banquet is prepared."

Act II. sc. vi. Orlando and Adam arrive in the forest. Observe, that they set out on their journey on the evening of day No. 2, but arrive a day later than Rosalind and her companions. These arrivals are against any interval being allowed between Days 2 and 3.

Act II. sc. vii. A continuation of the preceding scene v. First Lord tells the Duke, who has been seeking Jaques—

"My lord, he is but *even now* gone hence :
Here was he merry, hearing of a song."

Jaques again makes his appearance ; he did not go asleep after all ; he met with Touchstone, and is now full of his new acquaintance. His mention of Touchstone's consulting his dial and telling it was *ten o'clock* fixes the time of the scenes of Day 5 as morning scenes. The foresters now sit to the table, and Orlando enters with drawn

sword to demand relief. He is welcomed, and goes out to return again with old Adam.

It is a peculiarity of the banished Duke that he is always seeking for Jaques; he went out at the end of Act II. sc. i. (Day 2) with the intention of finding him, and in this sc. vii. he enters complaining that he can nowhere find him. Was this intended as a connecting link to the two scenes? If so, we must bring the earlier scene to this Day No. 5; we can't put scenes v. and vii. of Act II. back to scene i; for the arrival in the forest of Touchstone, whom Jaques has just met, comes between.

As it is not desirable to break the continuity of the dramatic action with intervals that are avoidable, we may take it that this meeting is on the first morning following the arrival of Rosalind, etc., in the forest; and therefore that Days 4 and 5 are consecutive.

[Act III. sc. i. Duke Frederick, in pursuance of his orders issued in Act II. sc. ii. (Day 3), has now before him Oliver, and calls on him to produce his brother dead or alive, and in the mean time seizes on his lands and goods.

The time of this scene must evidently be put back to day No. 3, or the morning immediately following it at the latest. Like Act II. sc. iii. it is accordingly placed within brackets.]

An interval of a few days may be allowed between Days 5 and 6, for reason of which see next scene.

Day 6. Act III. sc. ii. Orlando, who may now be considered as settled in the banished Duke's service, employs his leisure hours in hanging verses in praise of Rosalind on the trees; Touchstone, who has now had a little experience of a shepherd's life, discusses with Corin the relative merits of Court and country. Rosalind enters reading one of Orlando's sonnets; Celia meets her reading another, and tells her of Orlando's arrival. Orlando himself now makes his appearance with Jaques, who, after a little skirmish of wit, leaves him, and the cousins come forward to "play the knave with him." Rosalind proposes to cure him of love, and he agrees to court her as his mistress.

An interval—indefinite in duration—now seems requisite, during

which we may imagine the inhabitants of the forest "fleeing the time carelessly, as they did in the golden world." The Duke and his fellows hunting, carousing, and disputing with the melancholy Jaques; Orlando calling every day at the Sheepcote, wooing his mistress under the disguise of Ganymede; while Touchstone finds out and courts Audrey. Whether time has progressed or stood still matters not; and now on one fine *evening* in

Day 7. Act III. sc. iii., we find Touchstone about to commit matrimony with Audrey, who is here first introduced to us. Sir Oliver Martext, however, is but a hedge-priest, and Jaques easily persuades the couple to defer their marriage for a time.

Day 8. Act III. sc. iv. Rosalind is in distress, for Orlando "did swear he would come *this morning*, and comes not." A diversion appears in the shape of Corin, who invites the cousins to witness the wooing of Phebe by Silvius.

Act III. sc. v. In this scene, accordingly, we find Silvius pleading his love. Rosalind interferes and chides Phebe for her cruelty. Phebe is smitten with love of Ganymede (Rosalind), and determines to write him a letter straight, which Silvius undertakes to deliver.

Act IV. sc. i. Jaques meets Rosalind and Celia as they return from witnessing the pageant of love played in the preceding scene. He departs, however, on the entry of Orlando, who excuses the neglect complained of in scene iv., as, after all, he comes within an hour of his promise. Then follows a lesson of love, and Orlando leaves to attend the Duke at dinner, but promises to return by two o'clock.

Act IV. sc. ii. A short hunting scene, with song. Jaques, Lords, and Foresters.

Act IV. sc. iii. Rosalind and Celia again. "Past two o'clock; and here much Orlando." Silvius delivers Phebe's letter, and is rallied for his pains. Oliver, who has wandered to the forest and been rescued from the lioness by Orlando since scene i. of this Act, now makes his appearance to excuse his brother's broken promise, and to give Rosalind the napkin dyed in his blood.

Note that Oliver says—

“When last the young Orlando parted from you
He left a promise to return again
Within *an hour*,” etc.

In Act IV. sc. i. l. 180, Orlando said *two hours*.

Act V. sc. i. Touchstone and Audrey meet with William, who is faced out of his claim to Audrey's hand. It is *evening* now, and with this scene we should perhaps conclude the day No. 8.

Day 9. Act V. sc. ii. Oliver acquaints Orlando with his love for Aliena (Celia), and it is agreed they shall be married “*to-morrow*.” Ganymede (Rosalind) tells Orlando that the true Rosalind shall appear *to-morrow*, and he shall marry her if he will. Phebe also agrees to marry Silvius *to-morrow* if she refuse Ganymede.

Act V. sc. iii. Touchstone and Audrey also agree to be married *to-morrow*.

It is possible that these two scenes should be included in the previous day, No. 8.; but the plot does not confine us to any particular time, and it will be observed that in the last scene of that day, as I divide it, evening has already come. We may reasonably allow Orlando a night's rest after his wound, and suppose these scenes to take place on the following morning.

Day 10. Act V. sc. iv. concludes the Play, and is the morrow on which the several couples unite in holy matrimony. Jaques de Boys enters to announce the restoration of the banished Duke to his domains, and all ends happily.

The time, then, of this Play may be taken as ten days represented on the stage, with such sufficient intervals as the reader may imagine for himself as requisite for the probability of the plot.

Day 1. Act I. sc. i.

„ 2. Act I. sc. ii. and iii., and Act II. sc. i. [Act II. sc. iii.]

„ 3. Act II. sc. ii. [Act III. sc. i.]

An interval of a few days. The journey to Arden.

„ 4. Act II. sc. iv.

„ 5. Act II. sc. v., vi., and vii.

An interval of a few days.

Day 6. Act III. sc. ii.

An interval—indefinite.

„ 7. Act III. sc. iii.

„ 8. Act III. sc. iv. and v., Act IV. sc. i, ii, and iii, and Act V. sc. i.

„ 9. Act V. sc. ii. and iii.

„ 10. Act V. sc. iv.

Two scenes of the Play—Act II. sc. iii. and Act III. sc. i.—are placed, within brackets, out of their actual order in this table. The first must be referred to day No. 2, the second to day No. 3 [see the analysis]. Looking to the *time* of the scenes, they are out of place : the author seems to have gone back to resume these threads of the story which were dropped while other parts of the plot were in hand.

Other instances of this irregularity will be found in *Antony and Cleopatra* and in *Cymbeline*.

THE TAMING OF THE SHREW.

FIRST printed in the Folio. Divided into Acts I, III., IV., and V. Act II. not marked. No division of scenes. The division of the last three acts differs greatly from that of modern editions.

Actus Tertius includes Act III. sc. i. and ii., and Act IV. sc. i. and ii.

Actus Quartus commences with Act IV. sc. iii., and includes Act V. sc. i.

Actus Quintus commences with Act V. sc. ii.

The Induction. The plot on Christopher Sly need not here engage our attention. It is carefully elaborated up to the opening scene of the Play itself, and its characters again appear in half-a-dozen lines of dialogue at the end of sc. i ; after this it drops away from the Play altogether, no conclusion to Sly's adventure being given as in the older Play of "*The Taming of a Shrew*," 1594.

Day 1. Act I. sc. i. Lucentio and his man Tranio arrive in Padua. They overhear Baptista's resolution that his younger daughter,

Bianca, shall not be bestowed until a husband for the elder daughter, Katharine, is provided; they also hear the promise of the two suitors to Bianca, Gremio and Hortensio, to seek out masters for the education of the ladies. Lucentio falls in love with Bianca, and, to gain access to her, determines to offer himself as one of these masters, and in the mean time he prevails on Tranio to personate him in Padua.

Act I. sc. ii. Petruchio arrives and calls on his old friend Hortensio. Petruchio's purpose is to

"wive it wealthily in Padua;
If wealthily, then happily in Padua."

Hortensio proposes Katharine to him, and he resolves at once that he will not sleep till he see her. Hortensio further proposes that his friend Petruchio shall offer him,

"disguised in sober robes,
To old Baptista as a schoolmaster
Well seen in music, to instruct Bianca."

In the mean time Lucentio has sought out Gremio, and now appears with him, disguised as "Cambio," a schoolmaster, "well read in poetry and other books," etc. Tranio (disguised as Lucentio) also makes his appearance in the character of a third suitor to Bianca. The three competitors agree to gratify Petruchio equally if he achieves Katharine, and on the motion of Tranio they all adjourn to quaff carouses to their mistress' health *this afternoon*.

Day 2. Act II. sc. i. In Baptista's house. Katharine quarrels with her sister. Baptista interferes, and his daughters retire. The conspirators now enter. Petruchio presents himself as a suitor for Katharine, and presents Hortensio, disguised as the musician "Licio." Gremio presents Lucentio, disguised as "Cambio;" and Tranio, as Lucentio, offering himself as a suitor for Bianca, contributes a lute and a packet of books for the education of the ladies.

Baptista welcomes them all. The "schoolmasters" are sent in to the ladies, and Baptista proposes that

"We will go walk a little in the orchard,
And then to *dinner*."

But here "Licio" re-enters with his head broken by Katharine. Baptista consoles him, and all then leave the scene save Petruchio, to whom Katharine is immediately sent by her father.

Petruchio takes her by storm and, will she nill she, determines that they shall be married on Sunday. Baptista confirms the bargain, and Petruchio leaves to go to Venice,

"To buy apparel 'gainst the wedding day."

"Sunday," he says, "comes apace;" but it is not clear what day of the week before it this scene is supposed to represent.

Gremio and Tranio (as Lucentio) now vie with each other as to which will assure Bianca the larger dower. Baptista decides that Bianca shall be married on the Sunday following Katharine's wedding: to Tranio, if he can make good his assurance; if not, to Gremio.

Oddly enough, Hortensio, by gaining access to Bianca as "Licio," drops out of the competition for her hand, and neither Baptista, Gremio, nor Tranio appear to be at all surprised at his absence. The company all disperse without going to *dinner*, as proposed by Baptista (l. 112).

It is this *dinner* and the *afternoon* referred to at the end of Act I. sc. ii. which have induced me to mark Act II. as the second day of the action; otherwise there is nothing to prevent Acts I. and II. being considered as one day only; indeed, Petruchio's resolve to see Katharine *before he sleeps* is in favour of one day, and would be conclusive but for the *afternoon's* carouse proposed by Tranio.

Day 3. Act III. sc. i. Bianca with "Cambio" and "Licio." The false schoolmasters begin to suspect each other. This scene is on the eve of the wedding. A servant enters with—

"Mistress, your father prays you leave your books
And help to dress your sister's chamber up:
You know *to-morrow is the wedding day.*"

Day 4. Act III. sc. ii. The wedding day. Sunday. How Petruchio keeps the wedding party waiting, in what mad attire he makes his appearance at last, and how he behaved at church, need no description. It is sufficient for our purpose to know that, in

spite of her resistance, he carries off his bride without waiting for the wedding *dinner*, and Bianca is left to take her sister's room at the table.

What must strike every reader as remarkable in this scene is the sudden knowledge Tranio (the supposed Lucentio) manifests of Petruchio's manners and customs. Neither Lucentio nor Tranio has any acquaintance with Petruchio, except what both may have gained from being in his company in Days 1 and 2—which perhaps after all are only one day; yet Baptista addresses himself to Tranio, when the wedding party is kept waiting, for explanation, and Tranio answers for Petruchio as if he were quite an old friend.

“Upon my life, Petruchio means but well,
 Whatever fortune stays him from his word:
 Though he be blunt, I know him passing wise;
 Though he be merry, yet withal he's honest.”

Again—

“’Tis some odd humour pricks him to this fashion;
 Yet oftentimes he goes but mean-apparell’d.”

And again when Petruchio makes his appearance Tranio always counsels and addresses him as though he were an intimate of long standing.

The fact is, all these speeches of Tranio, of and to Petruchio, should be in the mouth of Hortensio, who is really Petruchio's familiar; but this wonderful plot of his, of disguising himself as Licio,—when there was no need for it,—has not only silenced him as an open competitor for the hand of Bianca, but also as the friend of Petruchio.

Note that in the old play Polidor [= Hortensio] does not disguise himself as the musician, and it is in his mouth that the speeches which are the equivalent of Tranio's in this scene are placed.

Act IV. sc. i. ends the wedding day at night at Petruchio's country house. After balking Katharine of her wedding dinner, and now of her supper, he conducts her to her chamber, and then returns to the stage to inform the audience that

“Last night she slept not, nor to-night she shall not.”

How did he know that she didn't sleep *last* night? This is the first night of their wedding. They can't have spent a night on the road, for the distance from Padua is no more than may be traversed between dinner and supper-time. See Act IV. sc. iii.

Day 5. Act IV. sc. ii. "Licio" and Tranio overhear the love-making between "Cambio" and Bianca; "Licio" discloses himself to Tranio as Hortensio, and they mutually swear to have nothing more to do with Bianca. Hortensio goes off, vowing to be married to a wealthy widow ere three days pass. Tranio informs the lovers of what has passed between him and Hortensio; but he knows—how, does not appear—that Hortensio has "gone unto the taming-school" of which "Petruchio is the master;" and sure enough we find Hortensio with Petruchio and Katharine in the next scene.

The Pedant now appears, and, in pursuance of the plot concerted between Tranio and Lucentio, Tranio engages him to personate Lucentio's father,

"To pass assurance of a dower in marriage
'Twixt me [Tranio-Lucentio] and one Baptista's daughter here."

It is not easy to fix the exact date of this scene. I have marked it as a separate day, and it may be the morrow of Katharine's marriage, or it may be two or three days after that event, or it *might* even be supposed to occur on the afternoon of the day of Katharine's wedding; tho' in this last case we must put it back in time to precede sc. i. of this Act, which would scarcely be a desirable arrangement.

Day 6. In this, the concluding day of the Play, the scene shifts from Petruchio's country house in Act IV. sc. iii. to Padua in Act IV. sc. iv.; then back to the road between Petruchio's house and Padua in Act IV. sc. v., and finally to Padua in Act V.

Act IV. sc. iii. Petruchio's house. Katharine is well-nigh famished, and Grumio torments her with offers of food. Petruchio brings in her meat, which, on submission, she is allowed to eat. Note that Hortensio is now on a visit to them; he has—as Tranio in Act IV. sc. ii. said he would—come to the "taming-school." Observe, too, that this and all the remaining scenes of the Play are included in one day, and that this day must be—if any regard is to be paid to

Baptista's programme—the Sunday following Katharine's wedding day. She can't have been a whole week without food, and yet somehow we get an impression that this is the first meat she has tasted in Petruchio's house.

The tailor and the haberdasher bring the wares which have been ordered by Grumio. This incident supposes the lapse of some days since the marriage day. Petruchio now determines to return to Baptista's house.

"Let's see," says he, "I think 'tis now some seven o'clock
And well we may come there by dinner-time.

Kath. I dare assure you, sir, 'tis almost two;
And 'twill be supper-time ere you come there.

Pet. It shall be seven ere I go to horse:
Look, what I speak, or do, or think to do,
You still are crossing it. Sirs, let 't alone:
I will not go to-day; and ere I do,
It shall be what o'clock I say it is."

This scene closes then at 2 p.m.

Act IV. sc. iv. Padua. Scene, a street; Lucentio's house on one side of the stage, Baptista's on the other. Tranio enters from Lucentio's house with the Pedant; Biondello joins them and they knock at Baptista's door. Baptista enters with "Cambio." Tranio introduces the Pedant as his (Tranio-Lucentio's) father, and the match between him and Bianca is agreed on. Biondello is commissioned to "fetch the Scrivener presently;" while Baptista charges "Cambio" to his home, "and bid Bianca make her ready straight." Tranio, Baptista and the Pedant then adjourn to Lucentio's house. Left alone, Biondello tells "Cambio" that he is going to bid the priest at St Luke's be ready for him, and recommends him to carry off Bianca at once. They depart on their several errands. I have been particular in describing the business of this scene, because there is some little confusion in the Fo. *exits* and *entrances*, etc., leading to alterations in our modern text; the most injudicious of which is the change of *Cambio* to *Biondello* in line 62—"Cambio, hie you home."

Act IV. sc. v. Katharine has evidently agreed to its being "seven o'clock," as Petruchio insisted in Act IV. sc. iii., for they are now, with Hortensio, on their way to Padua. They meet with

Vincentio, Lucentio's father, and Petruchio tells him—and Hortensio confirms the fact—that his son *by this* has married Bianca. By his son they mean of course Tranio, the supposed Lucentio. The only ground they can have for this assertion is Baptista's determination, in Act II. sc. i., that Bianca should be married on the Sunday following Katharine's marriage. Petruchio's "by this" would seem to imply that that Sunday afternoon has now arrived. His assertion, however, that she was to be married to Lucentio is mere conjecture, but Hortensio's confirmation of it is in flat contradiction to the knowledge he has that both he and Lucentio [Tranio] in Act IV. sc. ii. vowed to have nothing more to do with Bianca.

Act V. sc. i. This scene is a good illustration of the economy of the old stage. Its locality is supposed to be the same as in Act IV. sc. iv. One door represents Lucentio's house; the other door represents Baptista's, which "bears more toward the market-place." Gremio is waiting about Baptista's door—of course with his back towards it—hoping to see "Cambio" and to hear how his [Gremio's] suit to Bianca is progressing (see lines 145—160, Act I. sc. ii.). "Cambio" and Bianca, accompanied by Biondello, steal out from Baptista's house, unperceived by Gremio, and hurry off to get married. Then enter Petruchio, Katharine, Vincentio, etc., and knock at Lucentio's door, where Tranio and the Pedant are beguiling Baptista with articles about Bianca's dowry. Gremio's attention is at once attracted to the new arrivals, and he takes part in the business which arises on the exposure of the false Vincentio and Lucentio. The arrival of the true Lucentio and his bride sets all things straight, and all the company enter Lucentio's house.

Hortensio is not in this scene; he must have quitted Petruchio immediately on their arrival at Padua, and have hurried off to get married to his widow; for in the next and last scene we find him with her, a married man.

Act. V. sc. ii. The whole company is assembled in Lucentio's house at a banquet after supper. The newly-married men bet on their wives' obedience; Petruchio wins, and it is admitted on all hands that he has tamed the shrew.

In this Play we have six days represented on the stage; or if

Acts I. and II. should be considered as one day, then five days only, with intervals, the length of which it is not easy to determine, but the entire period cannot exceed a fortnight.

Day 1. Act I.

„ 2. Act II.

Interval of a day or two. Petruchio proposes to go to Venice to buy apparel.

„ 3. Act III. sc. i. Saturday, eve of the wedding.

„ 4. Act III. sc. ii., Act IV. sc. i. Sunday, the wedding day.

Interval [?]

„ 5. Act IV. sc. ii.

Interval [?]

„ 6. Act IV. sc. iii., iv., and v., and Act V. [? The second Sunday.]

Time, however, in this Play is a very slippery element, difficult to fix in any completely consistent scheme. In the old Play of the *Taming of a Shrew* the whole story is knit up in the course of two days. In the first, Ferando = Petruchio, woos Kate and fixes his marriage for next Sunday; “next Sunday” then becomes to-morrow, to-morrow becomes to-day, and to-day ends with the wedding night in Ferando’s country house. All the rest of the Play is included in the second day.

ALL’S WELL THAT ENDS WELL.

First printed in the Folio. Divided into acts only.

Day 1. Act I. sc. i. Rousillon. Bertram takes leave of his mother and Helena, and proceeds to the French Court with Lafew and Parolles.

An interval. Bertram’s journey to Court.

Day 2. Act I. sc. ii. At the French Court. The King grants leave to some of his lords to go to the wars in Italy. Bertram arrives and is welcomed by the King.

Act I. sc. iii. At Rousillon. Helena confesses her love for Bertram to the Countess, and obtains leave to go to Paris to try

to cure the King's malady. Her departure is appointed for the morrow.

This scene may be supposed coincident in time with the previous scene.

An interval. Helena's journey to Court.

Day 3. Act II. sc. i. At Court. The lords for the Florentine war take leave of the King. Helena arrives and offers her services to the King for the cure of his malady, which she hopes to effect

“Ere twice the horses of the sun shall bring
Their fiery torcher his diurnal ring,
Ere twice in murk and occidental damp
Moist Hesperus hath quench'd his sleepy lamp,
Or four and twenty times the pilot's glass
Hath told the thievish minutes how they pass.”

Her reward to be the hand of any one of his lords whom she may choose for her husband. The “pilot's glass” mentioned in the above lines must be a *two-hour* glass. See note on *glass* in *The Tempest*.

Act II. sc. ii. At Rousillon. The Countess sends the Clown to Court with a letter to Helena.

This scene may be bracketed in point of time with the preceding one.

An interval. In Act II. sc. i. Helena promised to cure the King within two days. An interval of two days, then, may be supposed between Days 3 and 4. In the interim the Clown makes his journey from Rousillon to the Court.

Day 4. Act II. sc. iii., iv., and v. At Court. Helena has succeeded in restoring the King's health. She claims the hand of Bertram as her reward. They are married, and the same night he sends her home to his mother and flies with Parolles to Italy.

In sc. iv. the Clown delivers to Helena the letter from the Countess, Act II. sc. ii.

An interval. Helena's return to Rousillon. Bertram's journey to Florence.

Day 5. Act III. sc. i. At Florence. The Duke welcomes the French lords who took leave of the King in Act II. sc. i.

Act III. sc. ii. Rousillon. Helena and the Clown are at home again; they have but just arrived, for the Clown only now delivers to the Countess a letter from Bertram, telling her of his flight. Helena introduces two gentlemen who met him on his way to Florence, and were charged by him with a letter for her. She resolves to steal away to-night.

Day 6. Act III. sc. iii. At Florence. The Duke welcomes Bertram.

Act III. sc. iv. At Rousillon. The Steward gives the Countess a letter from Helena, received from her the last night past. He says—

“If I had given you this at over-night,
She might have been o’erta’en,” etc.

It is clear, then, that Days 5 and 6 are consecutive, and that Bertram’s journey to Florence can have taken him little more time than Helena’s from Paris to Rousillon. I have placed his arrival at Florence in this day in order to give him as long a time as possible for his journey; but, looking to the way in which time and space are dealt with in dramatic composition, it would be quite admissible to lift Act III. sc. iii. into day No. 5, and Act III. sc. i. [the arrival of the first batch of French lords at Florence] from Day 5 to Day 4.

An interval of “some two months.” See comment on Act IV. sc. iii.

Day 7. Act III. sc. v. Helena arrives in Florence as a pilgrim; she makes the acquaintance of the Widow, Diana, etc.

This day Bertram achieves a great victory, but a drum is lost, to the grievous vexation of Parolles.

Day 8. Act III. sc. vi. Parolles undertakes the adventure of the drum, and says he will about it this evening.

Act III. sc. vii. Helena engages the Widow and Diana to assist in her plot on Bertram, which they agree to put in practice to-night.

Act IV. sc. i. It is ten o’clock, according to Parolles, and he is

now on his venture. He is seized and carried off by the French lords, who egged him on to the enterprise.

Act IV. sc. ii. While the above practice was in hand, or probably at an earlier hour, Bertram has an interview with Diana, who feigns to yield to his suit, obtains from him his ring, and appoints him to come to her chamber at midnight.

Day 9. Act IV. sc. iii. The time of this scene includes several hours from before midnight to early morning next day. In it we learn that peace is concluded, and that Bertram is about to return to France. When he appears on the scene his meeting with Helena (with Diana, as he supposes) is completed, and the scene ends with the exposure of Parolles.

From the way in which Days 7 and 8 are connected it is clear that they are consecutive days. We learn also in Act IV. sc. iii., from the conversation of first and second lord, that Helena had fled from her home "some two months since." An interval, therefore, of this length must be placed between Days 6 and 7—ample time for Helena's wanderings, and for Bertram to achieve military distinction and lay siege to Diana.

Act IV. sc. iv. This scene may be considered the continuation of the day which dawned in Act IV. sc. iii. In it Helena, the Widow, and Diana resolve to proceed to Marseilles, at which place they expect to find the French King.

An interval. Bertram's return to Rousillon. Helena's journey to Marseilles.

Day 10. Act IV. sc. v. At Rousillon. The Countess, Lafeu, and Clown. Bertram's arrival is announced, and we learn that the King "comes post from Marseilles, and will be here *to-morrow*."

Act V. sc. i. At Marseilles. Helena arrives and learns that the King removed hence last night on his way to Rousillon. She resolves to follow at once.

Day 11. Act V. sc. ii. Rousillon. Parolles entreats the protection of Lafeu. The trumpets announce the approach of the King.

Act V. sc. iii. ends the play with the reconciliation of Bertram with Helena.

Time of the Play, eleven days represented on the stage, with intervals.

Day 1. Act I. sc. i.

Interval. Bertram's journey to Court.

„ 2. Act I. sc. ii. and iii.

Interval. Helena's journey to Court.

„ 3. Act II. sc. i. and ii.

Interval—two days. Cure of the King's malady.

„ 4. Act II. sc. iii., iv., and v.

Interval. Helena's return to Rousillon. Bertram's journey to Florence.

„ 5. Act III. sc. i. and ii.

„ 6. Act III. sc. iii. and iv.

Interval—“some two months”

„ 7. Act III. sc. v.

„ 8. Act III. sc. vi. and vii., Act IV. sc. i. and ii.

„ 9. Act IV. sc. iii. and iv.

Interval. Bertram's return to Rousillon. Helena's return to Marseilles.

„ 10. Act IV. sc. v., Act V. sc. i.

„ 11. Act V. sc. ii. and iii.

Total time, about three months.

TWELFTH NIGHT.

FIRST printed in the Folio. Divided into acts and scenes.

Day 1. Act I. sc. i. introduces us to the Duke Orsino and his love-suit to Olivia. Note that, except in Act I. sc. i., ii., and iv., and Act II. sc. iv., the Duke is always spoken of as *Count*. In the stage directions and prefixes to his speeches his title is invariably *Duke*.

Act I. sc. ii. Viola, who has been quite recently rescued from shipwreck, resolves to enter the Duke's service, disguised as a boy.

Act I. sc. iii. makes us acquainted with Sir Toby, Sir Andrew, and Maria.

These scenes may all be supposed to take place on one and the same day.

An interval of three days.

Day 2. Act I. sc. iv. Viola, as "Cesario," is already in high favour with the Duke. "He hath known you," says Valentine, "*but three days*, and already you are no stranger."

This speech marks an interval of three days between this and the preceding scenes. "Cesario" is sent by the Duke to plead his love with Olivia.

Act I. sc. v. At Olivia's house. Viola delivers her message. Olivia is smitten with love of the supposed young gentleman, and sends Malvolio after him with a ring, and a request that he will come again to-morrow.

Act II. sc. i. Sebastian, who had been rescued from the shipwreck by Antonio, arrives in Illyria, "bound to the Count Orsino's Court." Antonio resolves to follow him. From his speeches we may judge Sebastian to be still in the first agony of his grief for the loss of his sister.

Act II. sc. ii. Malvolio delivers the ring sent after Viola by Olivia.

Act II. sc. iii. Late at night Sir Toby, Sir Andrew, and the Clown are having a drinking bout. My lady has called up her steward Malvolio to silence their racket. After his departure Maria persuades Sir Toby "to be patient for *to-night*," for "since the youth of the Count's was *to-day* with my lady, she is much out of quiet." In revenge for Malvolio's insolence, Maria proposes to gull him by feigned letters, which shall persuade him that the Countess is in love with him.

So ends day No. 2, Sir Toby retiring to burn some sack ; for "'tis too late to go to bed now."

Day 3. From this point to the end of the Play all is but matter for *one* May morning.

Act II. sc. iv. The love-sick Duke wishes to hear again

"That old and antique song we heard *last night*."

He then sends Viola on another embassy to Olivia.

Act II. sc. v. Sir Toby and his companions play their trick of the letter on Malvolio.

Act III. sc. i. Viola delivers her message to Olivia, who in her turn avows her love for "Cesario."

Act III. sc. ii. Sir Andrew, jealous of the "Count's youth," is urged by Sir Toby to challenge him. Maria calls the "competitors" to witness the effect of their plot on Malvolio.

Act III. sc. iii. Antonio rejoins Sebastian in the Duke's capital. They separate: Antonio to go to their lodgings at the Elephant; Sebastian to wander about the city for an hour.

Act III. sc. iv. Continuation of Malvolio's adventure. Olivia, thinking him mad, directs her people to take care of him, and leaves the scene for another interview with "Cesario," whom she has sent for again. Sir Andrew confides his challenge to Sir Toby for delivery. Olivia again with Viola. The duel between Viola and Sir Andrew. Antonio interferes on behalf of Viola, whom he takes for Sebastian; he is seized and carried off by the officers.

Act IV. sc. i. Sebastian in his wanderings is taken for "Cesario," first by the Clown, then by Sir Andrew, who vents his valour on him, and is cuffed for his pains. Sir Toby and Sebastian proceed to fight, when Olivia interferes, and invites the supposed "Cesario" into her house.

Act IV. sc. ii. The competitors continue their practice on Malvolio, who is confined in a dark room.

Act IV. sc. iii. Sebastian consents to marriage with Olivia.

Act V. sc. i. ends the Play. The comedy of errors occasioned by Viola's disguise as "Cesario," and her resemblance to her brother Sebastian, is explained, and Viola gains her prize—the hand of the Duke.

The time represented by this Play is three days, with an interval of three days between the first and second.

Day 1. Act I. sc. i.—iii.

Interval of three days.

„ 2. Act I. sc. iv. and v., Act II. sc. i.—iii.

„ 3. Act II. sc. iv. and v., and Acts III., IV., and V.

There remains to notice in Act V. a statement inconsistent with the plot of the Play as revealed in the previous scenes. Viola and Sebastian both suffered the same shipwreck, and when they arrive in Illyria it is evident that but a very few days can have elapsed since their escape. Yet, when Antonio is brought before the Duke in Act V., he asserts that Sebastian has been in his company for *three months*. It might indeed be said that this inconsistency is merely imaginary, and is founded on too strict an interpretation of the dialogue in Act I. sc. ii. and Act II. sc. i.; but the Duke makes a similar assertion with regard to Viola—

“*Three months* this youth hath tended upon me.”

And this is in absolute contradiction to Valentine’s speech on the second day of the action (Act I. sc. iv.), where he says that the Duke “hath known you [Viola] *but three days*.”

While we are thus engaged in ferretting out spots in the sun, attention may also be directed to Fabian’s last speech. Speaking of the plot on Malvolio, he says—

“Maria writ
The letter at Sir Toby’s great importance;
In recompense whereof he hath married her.”

Now Maria writ the letter at the “importance” of her own love of mischief; the plot originated entirely with her, though Sir Toby and the rest eagerly joined in it. And when could Sir Toby have found time for the marriage ceremony on this morning which has been so fully occupied by the plots on Malvolio and Sir Andrew Aguecheek? It could not have been since he last left the stage, for he was then drunk and wounded, and sent off to bed to have his hurts looked to.

However, Biondello tells us, in *The Taming of the Shrew*, “I knew a wench married in an afternoon as she went to the garden for parsley to stuff a rabbit;” and perhaps Sir Toby snatched a spare moment for an impromptu wedding, and so crammed more matter into this busy May morning.

WINTER'S TALE.

FIRST printed in the Folio. Divided into acts and scenes.

Day 1. Act I. sc. i. Sicilia. Camillo and Archidamus discuss the friendship which exists between their respective sovereigns.

Act I. sc. ii. Polixenes proposes to return to Bohemia, but yielding to the solicitations of Hermione consents to prolong his stay for another week. Leontes, smitten with jealousy, engages Camillo to poison Polixenes. Camillo reveals the plot to Polixenes, and together they fly from Sicilia that same night.

Day 2. Act II. sc. i. Leontes orders Hermione to be imprisoned, pending the return of Cleomenes and Dion, whom he has despatched to Delphos to consult the oracle of Apollo as to her guilt.

I am not sure that a separate day should be given to this scene ; but, on the whole, the proposed departure of Polixenes and Camillo on the *night* of the first day, and the mission, *since then*, of Cleomenes and Dion to Delphos make this division probable.

An interval of twenty-three days is now to be supposed.

Day 3. Act II. sc. ii. Hermione, in prison, has given birth, "something before her time," to a daughter. Paulina undertakes to present the child to Leontes.

Act II. sc. iii. Leontes is brooding over his supposed wrongs. His baffled revenge on Polixenes, his belief in his wife's guilt, and the mortal sickness of his boy Mamillius, allow him no rest, "nor night nor day." Paulina presents him with the new-born babe. In his belief that the child is none of his, he orders Antigonus to bear it quite out of his dominions, and expose it in some remote and desert place.

A servant now announces that Cleomenes and Dion,

"Being well arrived from Delphos, are both landed,
Hasting to Court."

"*Twenty-three days*," says Leontes, "they have been absent : 'tis good speed," &c. ; and he orders a session to be summoned for the arraignment of the queen.

An interval of *twenty-three days* then occurs between Days 2 and 3.

Act III. sc. i. Cleomenes and Dion on their way to Court.

Day 4. Act III. sc. ii. The trial of the queen. The oracle declares her innocence. A servant announces the death of Mamillius "with mere conceit and fear of the queen's speed. Hermione swoons and is carried out; Paulina announces her death, and Leontes, now too late, laments his jealous cruelty.

An interval of a few days must be allowed for Antigonus's journey between Days 3 and 5, partly filled with Day 4.

Day 5. Act III. sc. iii. Antigonus exposes the child, Perdita, on a desert coast of Bohemia. He is destroyed by a bear, and the ship from which he landed lost at sea. A shepherd and his son find the child and carry it home.

An interval.

Act IV. sc. i. Time, the Chorus, now announces the lapse of sixteen years.

Day 6. Act IV. sc. ii. Bohemia—at the Court of Polixenes. Camillo wishes to return to Sicilia to the penitent king his master; Polixenes dissuades him: he is uneasy as to his son the Prince Florizel, whose frequent resort to the house of a shepherd, who has a daughter of most rare note, has been made known to him. They resolve to visit the Shepherd in disguise. Note that Camillo makes his absence from Sicilia to be *fifteen* years. This is probably a mere error of the printer or copyist. Besides the *sixteen* announced by Time, the Chorus, *sixteen* years is the period again twice mentioned in Act V. sc. iii.—l. 31, "Which let's go by some *sixteen* years," &c., and l. 50, "Which *sixteen* winters cannot blow away," &c.

Act IV. sc. iii. Autolycus cheats the Clown [the Shepherd's son] of his purse as he is on his way to buy things for the sheep-shearing festival.

This incident suggests the placing of the festival on the following day.

Day 7. Act IV. sc. iv. The festival at the Shepherd's. Florizel proposes to contract himself with Perdita. Polixenes, who with Camillo is present in disguise, discovers himself, forbids the contract, and threatens death in case of disobedience. Florizel determines to fly with Perdita. Camillo, finding him resolute on this point, counsels him to take refuge at the Court of Leontes. The old Shepherd and his son, to clear themselves with Polixenes, propose to reveal to him the circumstances under which Perdita came into their hands; Autolycus, however, inveigles them on board the prince's ship, and all set sail for Sicilia.

An interval for the journey.

Day 8. Act V. sc. i. Florizel and Perdita arrive in Sicilia and are received by Leontes, who has scarcely welcomed them when the arrival of Polixenes and Camillo in pursuit of the fugitives is announced.

Act V. sc. ii. By means of the old Shepherd the parentage of Perdita is discovered, and the two kings are now as willing for the union of their children as Florizel is eager for it.

Act V. sc. iii. and last. The two kings, Florizel, Perdita, &c., meet at Paulina's house to see the statue of Hermione. The statue proves to be true flesh and blood, and, the oracle being now fulfilled, Leontes's long period of repentance ends in the happiness of all.

The time of this Play comprises eight days represented on the stage, with intervals.

Day 1. Act I. sc. i. and ii.

„ 2. Act II. sc. i.

An interval of twenty-three days.

„ 3. Act II. sc. ii. and iii., and Act III. sc. i.

„ 4. Act III. sc. ii.

An interval. Antigonus's voyage to Bohemia.

„ 5. Act III. sc. iii.

An interval (Act IV. sc. i.) of sixteen years.

„ 6. Act IV. sc. ii. and iii.

„ 7. Act IV. sc. iv.

An interval. The journey to Sicilia.

„ 8. Act V. sc. i.—iii.

IX. TIME-ANALYSIS OF THE PLOTS OF SHAKSPERE'S PLAYS.

BY
P. A. DANIEL.

(Read at the 47th Meeting of the Society, December 13, 1873.)

PART II. THE TRAGEDIES.

Note.—No attempt is here made at Chronological arrangement: the order taken is that of the *First Folio* and of the *Globe* edition: to the latter of which the numbering of Acts, Scenes and lines refers. By one "Day" is to be understood the whole or any portion of the twenty-four hours from midnight to midnight. All intervals are supposed to include, at the least, one clear day from midnight to midnight: a break in the action of the drama from noon one day to noon the next is not here considered an interval.

TROILUS AND CRESSIDA.

FIRST printed in Quarto. No division of acts and scenes in either Quarto or Folio.

Day 1. Act I. sc. 1. In Troy. Troilus complains to Pandarus of the ill-success of his love-suit to Cressida. Pandarus declares he will have no more to do with the business. Eneas joins Troilus, and together they go off to join the rest of the combatants who are already afield.

Act I. sc. ii. Cressida and Pandarus behold the return of the warriors from the field. Eneas, *Antenor*, Hector, Paris, Helenus, Troilus, Deiphobus, &c., pass over the stage.

NOTE.—The reader is requested to keep his eye on *Antenor*; he doesn't speak a word in the Play, but he plays an important part in this time-analysis of it.

An interval of "dull and long-continued truce." See next scene.

Day 2. Act I. sc. iii. In the Grecian camp. Agamemnon, Nestor, Ulysses, Menelaus, &c., discuss the position of affairs. Eneas, from Troy, delivers a challenge from Hector—

“Who in *this dull and long-continued truce*
Is rusty grown” (l. 262-3).

We must then suppose a considerable interval between this and the preceding scenes. The challenge is for the *morrow*, to single combat, between Hector and some one of the Grecian warriors. The commanders, to abate the pride of Achilles, resolve to put forward Ajax as their champion. In the next scene,

Act II. sc. i., in which Ajax, Thersites, Achilles, and Patroclus appear, we learn that the time of the combat is to be “by the fifth hour of the sun” (l. 134).

Act II. sc. ii. In Troy. Priam, Hector, Troilus, Paris, and Helenus discuss the motive of the war with the Grecians. In conclusion Hector tells them of the challenge he has sent to the Grecian camp. This scene may be supposed coincident in point of time with that preceding it.

Act II. sc. iii. In the Grecian camp, before the tent of Achilles. The commanders “rub the vein” of Ajax. Achilles declines to see them, but through Ulysses informs them that he “will not to the field to-morrow” (l. 172). At the end of the scene Ulysses remarks—

“——to-morrow

We must with all our main of power stand fast” (l. 272-3).

These two passages are somewhat ambiguous, for in fact only the single combat between Hector and Ajax is resolved on for the morrow.

Act III. sc. i. We are back again in Troy. Pandarus requests Paris to excuse Troilus to Priam, should “the king call for him at supper” (l. 34). In this scene commences an extraordinary entanglement of the plot of the Play. It is quite clear that from its position it must represent a portion of the day on which Hector sends his challenge to the Greeks: a day on which there could be no encounters between the hostile forces, and which in fact is but one day of a long-continued truce; yet in this scene Pandarus asks

Paris, "Sweet lord, who's afield to-day?" Paris replies, "Hector, Deiphobus, Helenus, *Antenor*, and all the gallantry of Troy." Paris himself, it seems, nor Troilus, went not. Towards the end of the scene a retreat is sounded, and Paris says—

"They're come from field : let us to Priam's hall
To greet the warriors ;"

and he begs Helen to come "help unarm our Hector."

Act III. sc. ii. Pandarus brings Troilus and Cressida together, and we understand now why in the preceding scene he wished Paris to excuse Troilus to Priam if the king asked for him at supper.

Act III. sc. iii. In the Grecian camp. The allusions to the combat which is to come off *to-morrow* between Hector and Ajax are numerous in this scene, so that we are clearly still in the day on which Hector sent his challenge. But the entanglement of the plot which we noticed in Act III. sc. i. becomes here still more involved. Calchas says—

"You have a Trojan prisoner, called *Antenor*,
Yesterday took ;"

and he requests that Antenor may be exchanged for his daughter Cressida. The commanders assent, and Diomedes is commissioned to effect the exchange. From this it appears that Antenor, who goes out to fight on this very day (see Act III. sc. i.)—when there is no fighting—was nevertheless taken prisoner the day before, during the long-continued truce.

With this scene ends the day on which Hector sends his challenge to the Greeks.

Day 3. Act IV. sc. i.—iv. In Troy. In the early morning Diomedes arrives with Antenor. The parting of the lovers and the exchange of Antenor for Cressida is effected in these scenes, which close with a summons from Hector's trumpet, calling to the field.

Act IV. sc. v. In the Grecian camp. Ajax is armed. "'Tis but early days" when Diomedes arrives with Cressida. Hector then makes his appearance, and the combat with Ajax takes place. The combat ended, Hector and the Trojan lords go to feast with Agamemnon, and afterwards, at night, in

Act V. sc. i., with Achilles.

Act V. sc. ii. Troilus, accompanied by Ulysses, discovers Cressida's infidelity with Diomedes.

Day 4. Morning has arrived, and

"Hector, by this, is arming him in Troy ;"

when Eneas finds out Troilus, and returns with him to the city.

Act V. sc. iii. In Troy. Andromache, Cassandra, and Priam in vain urge Hector not to go a-field to-day.

Act V. sc. iv.—x. In the plains before Troy. "Alarums : excursions." Hostilities are resumed. Hector is slain, and the Trojans return to the town, for now

"The dragon wing of night o'erspreads the earth,
And, stickler-like, the armies separates."

Pandarus, disgraced by Troilus, ends the Play with a kind of Epilogue.

The duration of the action of this Play is so distinctly marked by Hector's challenge that, notwithstanding the discrepancies pointed out in Act II. sc. iii. and Act III. sc. i. and iii., it is impossible to assign to it more than four days, with an interval between the first and second.

Day 1. Act I. sc. i. and ii.

Interval ; the long-continued truce.

„ 2. Act I. sc. iii., Act II., and Act III.

„ 3. Act IV., Act V. sc. i. and first part of sc. ii.

„ 4. Act V. the latter part of sc. ii. and sc. iii.—x.

CORIOLANUS.

First printed in Folio. Divided into Acts only.

Day 1. Act I. sc. i. In Rome. The citizens in mutiny. Menenius tells them the fable of the rebellion of the body's members against the belly. News arrives that the Volsces are in arms. Cominius, Titus Lartius, and Marcius are appointed leaders of the Roman army.

An interval—time for news from Rome to reach Corioli.

Day 2. Act I. sc. ii. In Corioli. Aufidius and the Senate. News has been received of the warlike preparations in Rome. The Senators undertake to defend Corioli, while Aufidius takes command of the army in the field.

An interval—time for news from the Roman army to reach Rome.

Day 3. Act I. sc. iii. In Rome. Volumnia and Virgilia are visited by Valeria, who brings news that Cominius is gone with one part of the Roman power to attack Aufidius in the field; while Titus Lartius and Marcius are set down before Corioli.

Act I. sc. iv. and v. Corioli. After a first repulse the town is taken by the Romans. Titus makes good the city, while Marcius hastens to the assistance of Cominius.

Act I. sc. vi. In the field. Cominius is retiring before the attack of Aufidius. Marcius joins him, and they prepare to renew the fight.

Act I. sc. vii. Corioli. Titus Lartius leaves a Lieutenant in charge of the city and proceeds to the Roman camp.

Act I. sc. viii. and ix. In the field. Aufidius is defeated by Marcius and Cominius. Titus Lartius joins his comrades after pursuing the defeated Volscian army. Marcius is proclaimed by the surname of Coriolanus. Cominius directs that Lartius take charge of Corioli while he and Marcius return to Rome.

Act I. sc. x. Aufidius and the Volscian army in retreat.

The scene in Rome, Act I. sc. iii., and the scenes iv.—x. in Corioli and in the field, may very well be supposed to take place on one and the same day, and I accordingly include them in day No. 3.

An interval—Cominius and Marcius return to Rome.

Day 4. Act II. sc. i. In Rome. Menenius chaffs the tribunes, Sicinius and Brutus. Volumnia, Virgilia, and Valeria enter and inform Menenius that letters have been received from Coriolanus, and that he is on his way home. The trumpets sound, and Coriolanus,

with Cominius, Titus Lartius,¹ etc., enters in triumph. *They proceed to the Capitol.*

Here it is to be remarked that in this play the Acts only are numbered; the scenes are not otherwise marked than by the entries and exits of the characters. In this particular place the stage directions are—

“Flourish. Cornets.

Exeunt in State, as before.”

This ends the page in the Folio ed. The next page begins with—

“Enter Brutus and Sicinius.”

In all editions since Theobald's, with which I am acquainted, this last stage direction is altered to—*“The Tribunes remain,”* or *“Brutus and Sicinius come forward,”* and thus the conversation between the Tribunes which follows is made part of sc. i. of Act II.

There seems to me no sufficient reason for setting aside the authority of the Folio in this case, and there is this considerable objection, that by so doing Coriolanus is made to arrive in Rome, to stand for Consul, and to be banished on one and the same day. The scene between the two Tribunes is not *necessarily* connected with the day of Marcius's entry into Rome, but it is inseparably connected with the day of his Consulship; and that these are two distinct days is to some extent proved by the fact that Titus Lartius is not present

¹ The introduction of Titus Lartius in this scene is an oversight which has hitherto been unnoticed, but which modern editors might take on themselves to correct. The Stage direction of the Folio is—*“Enter Cominius the Generall, and Titus Lartius (sic): betweene them Coriolanus,”* etc. Lartius does not speak, nor is he mentioned in the dialogue as being present. In Act I. sc. ix. Cominius places him in charge of Corioli. In Act II. sc. ii. l. 41-2, he is supposed to be still there; for Menenius says—

*“Having determined of the Volsces and
To send for Titus Lartius,”* etc.

He does not make his appearance in Rome 'till Act III. sc. i., and there we should understand that he has returned from Corioli without waiting to be recalled. In answer to Coriolanus, who says—

“Tullus Aufidius then had made new head?”

he replies—

*“He had, my lord; and that it was which caused
Our swifter composition.”*

A note of mine on this subject, and on the division of Act II. sc. i., was published in the *Athenæum*, 6th July, 1878.

during the entry, but is present during the Consulship. (See note on Titus Lartius, Act I. sc. i.) I therefore venture to restore the arrangement of the Folio, and mark this as a new scene and the commencement of a separate day. In order, however, to avoid confusion of reference, I continue to the following scenes of this act the numbers given to them by modern editors, marking this as sc. i. *a*.

An interval. Ambassadors from Corioli have arrived in Rome since the return of Cominius and Coriolanus. See in Act I. sc. ix., Cominius's instructions to Titus Lartius—

“——send us to Rome
The best, with whom we may articulate
For their own good and ours.”

Their business has been discussed during this interval, and is settled in Act II. sc. ii. “Having determined of the Volscs,” etc. l. 41.

Day 5. Act II. sc. i. *a*. “Enter Brutus and Sicinius.” The Tribunes determine on a line of policy in the event of Coriolanus being chosen Consul. They are sent for to the Capitol. At the end of the preceding scene, it will be remembered, all proceed to the Capitol, and it is this being sent for to the Capitol now which—as well as I can make out—is the only, and very insufficient, reason for connecting this scene with the preceding one. The tone of the conversation between the Tribunes marks a lapse of time. “I heard him swear,” says Brutus, “were he to stand for Consul, never would he appear,” etc. When did Brutus hear this vow? certainly not in the preceding scene.

Act II. sc. ii. In the Capitol. Coriolanus is chosen Consul by the Senators.

Act II. sc. iii. He obtains the voices of the people in the market-place. The Tribunes stir up the people against him.

Act III. sc. i. The Tribunes aided by the people seek to arrest Coriolanus; he is rescued by the Patricians. In the end Menenius promises that he shall meet the people in the market-place to answer for his conduct.

Act III. sc. ii. His friends persuade Coriolanus to answer mildly the accusations brought against him.

Act III. sc. iii. He meets the Tribunes and the people; but, again giving the rein to his fury, he is banished by them.

Act IV. sc. i. His mother, wife, and friends, bid him farewell at the gate of the city.

Act IV. sc. ii. Volumnia and Virgilia meet the Tribunes and bestow their curses on them.

An interval—a few days perhaps—including Coriolanus's journey to Antium.

Day 6. Act IV. sc. iii. Between Rome and Antium. A Volscian spy going towards Rome to obtain news is met by a Roman spy bringing news to the army of the Volscians. From the dialogue it appears that this meeting takes place shortly after the banishment of Coriolanus. This Day 6 may be supposed part of the last marked interval.

Day 7. Act IV. sc. iv. and v. Antium. Coriolanus seeks out Aufidius and accepts from him half of his commission in a proposed expedition against the Roman state.

An interval.

Day 8. Act IV. sc. vi. Rome. News arrives of the approach of the Volscian army under the command of Aufidius and Coriolanus.

An interval.

Day 9. Act IV. sc. vii. The Volscian camp. Aufidius mal-content at the eclipse he suffers from Coriolanus's superior glory.

An interval.

Day 10. Act V. sc. i. Rome. Cominius having failed to obtain mercy for his country from Coriolanus, Menenius is now persuaded to go on an embassy to him.

Act V. sc. ii. The Volscian camp. Result of Menenius's embassy. Coriolanus declines to hold any communication with him.

Act V. sc. iii. Volumnia, Virgilia, etc., come to the camp to intercede for Rome. Coriolanus gives way before their prayers, and consents to a peace, resolving, however, not to enter Rome, but to go back with Aufidius.

Act V. sc. iv. and v. The ladies bring back to Rome the welcome news of the peace they have effected.

An interval.

Day 11. Act V. sc. vi. Antium. Aufidius and Coriolanus return from the expedition against Rome. Aufidius accuses Coriolanus of treason, and he and his friends slay him.

Time of this play, eleven days represented on the stage; with intervals.

Day 1. Act I. sc. i.	<i>Interval.</i>	Day 6. Act IV. sc. iii.
„ 2. Act I. sc. ii.	<i>Interval.</i>	„ 7. Act IV. sc. iv. and v.
„ 3. Act I. sc. iii. to x.	<i>Interval.</i>	„ 8. Act IV. sc. vi.
„ 4. Act II. sc. i.	<i>Interval.</i>	„ 9. Act IV. sc. vii.
„ 5. Act II. sc. i. a (end of sc. i. in modern editions) to Act IV. sc. ii.		„ 10. Act V. sc. i. to v.
		„ 11. Act V. sc. vi.

The actual Historical time represented by this play “comprehends a period of about four years, commencing with the secession to the Mons Sacer in the year of Rome 262, and ending with the death of Coriolanus, A.U.C. 266.”—MALONE.

TITUS ANDRONICUS.

FIRST printed in Quarto, with no division of Acts and Scenes. Divided into Acts only in the Folio. The Folio contains one Scene (Act III. sc. ii.) not found in the Quartos.

Day 1. Act I. sc. i. Saturninus and Bassianus contend for the crown. Titus arrives in triumph; with Tamora, her sons, Aaron, etc., prisoners. Being chosen umpire he decides in favour of Saturninus.

After much quarrelling, slaughter, etc., Saturninus marries Tamora, and Bassianus, Lavinia. An apparent reconciliation takes place, and Titus invites the whole company to a grand hunting for the morrow.

Act II. sc. i. Demetrius and Chiron quarrel for the love of Lavinia. Aaron reconciles them, and by his counsel they determine to effect their villanous purpose during the solemn hunting which is in hand (l. 112).

As stated above, in the Quartos there is no division of this play into Acts and Scenes, and in the Quartos the stage direction between this and the preceding scene is "*Exeunt. Sound trumpets, manet Moore.*" Johnson is right in saying that "this scene ought to continue the first Act." The fact that in it Chiron and Demetrius are already quarrelling for the love of Lavinia is no sufficient reason for supposing any break in the course of the action: time, throughout the play, is almost annihilated. There is a sequence of events, but no probable time is allowed for between them.

Day 2. Act II. sc. ii. The morning of the hunt. Titus awakes the newly married couples with horns and hounds. They proceed to the chase.

Act II. sc. iii. and iv. The hunt. During these scenes Tamora, Aaron, Demetrius, and Chiron plot and execute the murder of Bassianus, the arrest of Quintus and Martius for the deed, and the rape and mutilation of Lavinia. Marcus meets and conveys his niece back to Rome.

Act III. sc. i. Titus pleads in vain for his sons. Marcus brings Lavinia to him. Under a promise that his sons' lives shall thereby be saved, Titus cuts off one of his hands and sends it to Saturninus; he is rewarded with the heads of his sons and the return of his hand. Lucius, banished for an attempt to rescue his brothers, sets out to raise a power among the Goths for revenge on Rome.

Interval.

Day 3. Act III. sc. ii. In Titus's house. Titus, Marcus, Lavinia, and young Lucius at table,

It is possible to imagine a pause in the action, both before and after this scene, the whole of which, it may be observed, is omitted in the Quarto editions of the Play.

Interval.

Day 4. Act IV. sc. i. Lavinia manages to make known the authors of her rape. Titus resolves to send to them a present of weapons, with a scroll hinting at their guilt.

Act IV. sc. ii. Young Lucius delivers to Demetrius and Chiron the weapons sent by Titus. The Empress is delivered of a blackamoor child, the fruit of her adultery with Aaron. Aaron saves the child's life from Demetrius and Charon, and instructs them how to obtain another child which the Emperor may believe to be his own. To make all sure Aaron kills the nurse, and carries off his child for safety with the Goths.

Act IV. sc. iii. Titus provides arrows with letters addressed to the Gods, calling for justice; his friends shoot the arrows into the Court of Saturnine. He then sends a mocking petition to Saturnine by a clown.

Act IV. sc. iv. Saturninus enraged by the letters found on Titus's arrows. The clown delivers the petition, and is ordered to be hung. News arrives of the approach of Lucius with an army of Goths. Tamora (who has apparently recovered from her confinement) soothes the rage and fear of Saturnine, and it is resolved to send Æmilius on an embassy to Lucius requesting a parley at Titus's house.

Act V. sc. i. In the camp of Lucius. Aaron is brought in with his child in his arms. To save the child's life he reveals the villainies that he, the Queen, and her sons, have plotted and executed against the Andronici. Æmilius arrives on his embassy, to which Lucius assents on hostages being delivered to his father and to his uncle Marcus.

The Embassy of Æmilius and the capture of Aaron connect this scene too closely with the preceding scenes to allow of any break in the course of the action since Act IV. sc. i.

Act V. sc. ii. During the time of the preceding scene, Tamora and her two sons, disguised as Revenge, Rapine, and Murder, solicit

Titus to forward the proposed meeting of Lucius and the Emperor at his house. Titus sends Marcus to his son to bid him come, and Tamora, leaving her sons in his hands, departs to inform Saturninus of the success of her enterprise. Titus causes Demetrius and Chiron to be seized and then cuts their throats, Lavinia holding the basin beneath her stumps to receive their blood. He then gives orders to have a pasty made of their carcases.

Act V. sc. iii. In Titus's house. Lucius and the Emperor meet. Titus serves up the pasty, of which Tamora partakes. He then sacrifices Lavinia and kills Tamora. Saturninus kills him. Lucius kills Saturninus. Lucius is chosen Emperor, and orders Aaron to be set breast-deep in earth and to be starved to death, while Tamora's body is cast forth to beasts and birds of prey.

The period included in this Play is four days represented on the stage; with, possibly, two intervals.

Day 1. Act I., Act II. sc. i.

„ 2. Act II. sc. ii.—iv., Act III. sc. i.

Interval.

„ 3. Act III. sc. ii.

Interval.

„ 4. Acts IV. and V.

ROMEO AND JULIET.

First printed in Quarto. No division of Acts and scenes in either Quarto or Folio.

Day 1. Act I. sc. i. The quarrel between the servants, joined in by others of the two factions. The Prince separates the combatants; orders Capulet to go along with him, and bids Montague come to him in the afternoon. After the fray Romeo makes his first appearance, and the day is still young—"but new struck nine."

Act I. sc. ii. Capulet has been with the Prince, and knows that Montague is bound as well as himself to keep the peace; we must

therefore suppose this scene to take place in the afternoon, after Montague's interview with the Prince. He invites Paris to a feast this night, and gives a list of the guests, who are also to be invited, to his servant.

The servant applies to Romeo and Benvolio to read the list, and they resolve to go to the feast.

Act I. sc. iii. Lady Capulet, the Nurse and Juliet. Lady Capulet informs Juliet of Paris's love. A servant announces that the guests are come and supper served up.

Act I. sc. iv. Romeo and his friends on their way to the feast.

Act I. sc. v. The festival in Capulet's house. Romeo falls in love with Juliet.

Act II. sc. i and ii. Late at night, returning from the feast, Romeo gives the slip to his friends and courts Juliet at her window.

Day 2. Act II. sc. iii. Early the next morning Romeo visits Friar Laurence to arrange for his marriage this same day.

Act II. sc. iv. At noon Romeo meets his friends, has an interview with the Nurse, and by her sends a message to Juliet to meet him at the Friar's cell that afternoon to be married.

Act II. sc. v. The Nurse delivers her message to Juliet.

Act II. sc. vi. The lovers meet at Friar Laurence's cell and are married.

Act III. sc. i. Romeo rejoins his friends, and the fatal broil occurs in which Mercutio and Tybalt are slain. The Prince banishes Romeo.

Act III. sc. ii. The Nurse tells Juliet of the tragedy that has happened, and then goes to seek Romeo.

Act III. sc. iii. Romeo in concealment in the Friar's cell. The Nurse comes to arrange with him for his meeting that night with Juliet.

Act III. sc. iv. Very late at night Capulet promises his daughter's hand to Paris, and (this being Monday) he fixes the wedding day for next Thursday.

Day 3. Act III. sc. v. At early dawn the lovers part. Lady

Capulet enters to announce to Juliet her proposed marriage with Paris. The quarrel of the parents with their daughter.

Act IV. sc. i. Juliet seeks counsel of the Friar, and obtains from him the sleeping potion which is to hold her "two and forty hours."

Act IV. sc. ii. Returning home Juliet makes her submission to her father, who, in his joy at her obedience, resolves that the marriage shall be "knit up to-morrow morning" (Wednesday).

Act IV. sc. iii. In her chamber, at night, Juliet takes the sleeping potion.

Act IV. sc. iv. Capulet and his family up all night preparing for the wedding.

Day 4. Act IV. sc. v. Juliet discovered apparently dead on her bed. They prepare to carry her to the grave.

Day 5. Act V. sc. i. At Mantua. Balthazar brings news of Juliet's supposed death. Romeo obtains poison of an Apothecary, and resolves to return to Verona that same night.

Act V. sc. ii. Verona. Friar John returns to Friar Laurence the letter to Romeo which circumstances had prevented him from delivering. Laurence determines to go alone to the tomb, for

"Within this three hours will fair Juliet wake."

If we suppose Juliet to have taken the sleeping-potion at midnight, Tuesday-Wednesday, the "two-and-forty hours" should expire on this day (Thursday) at six p.m., and the time of this scene, therefore, would be three p.m. She does not, however, awake 'till a much later hour.

Act V. sc. iii. In the churchyard, at night. Paris visits the tomb of Juliet; hearing footsteps he retires; Romeo enters and opens the vault. Paris attempts to arrest him and is slain. Romeo enters the tomb, takes the poison, and dies. The Friar comes to take Juliet from her grave; she awakes, and, finding Romeo dead, refuses to leave him. The Friar flies, and Juliet stabs herself. Paris's page enters with the watch, who apprehend the Friar and Balthazar, and send to summon up the Prince, the Capulets, and the Montagues, and all meet at the tomb, to lament the loss of their children and end their enmity, in the early morning of the sixth day.

Day 6. End of Act V. sc. iii. Early morning of the sixth day, Friday.

Time of this Tragedy, six consecutive days, commencing on the morning of the first, and ending early in the morning of the sixth.

- Day 1. (Sunday) Act I., and Act II. sc. i. and ii.
 „ 2. (Monday) Act II. sc. iii.—vi., Act III. sc. i.—iv.
 „ 3. (Tuesday) Act III. sc. v., Act IV. sc. i.—iv.
 „ 4. (Wednesday) Act IV. sc. v.
 „ 5. (Thursday) Act V.
 „ 6. (Friday) End of Act V. sc. iii.
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TIMON OF ATHENS.

FIRST printed in the Folio. No division of acts and scenes.

Day 1. Act I. sc. i. and ii. Timon in prosperity, giving and receiving presents. Among others, the Lord Lucullus entreats his company *to-morrow* to hunt with him, and has sent his honour two brace of greyhounds.

Day 2. Act II. sc. i. and ii. His creditors begin to press Timon for payment. Returning from hunting, he is pestered by their servants, who present their bills. Learning from his steward that his fortune is all spent, he resolves to try his friends, and among others sends to Lucullus: “I hunted with his honour *to-day*,” says he. This hunting seems to fix the time of these scenes as the morrow of Day 1.

Act III. sc. i.—iii. His friends all refuse assistance.

Day 3. Act III. sc. iv. Before nine o'clock, presumably on the following morning, Timon's hall is full of the servants of his creditors clamouring for payment. Having got rid of them, he bids his steward go and invite all his friends again; once more he will feast the rascals.

Act III. sc. v. In the Senate. Alcibiades quarrels with the Senators, and is banished by them.

Act III. sc. vi. In Timon's house. His friends, supposing

Timon still rich, and that his application to them for money was merely a feint to try them, have all assembled for this new feast. The latest news among them is the banishment of Alcibiades. Timon serves up the banquet, all covered dishes, which are found to contain nothing but hot water. This, with the dishes, he throws at his false friends, and beats them out. He then flies from Athens.

Act IV. sc. i. Timon, without the walls of Athens, looks back and curses the town.

Act IV. sc. ii. Timon's servants take leave of each other.

All these scenes, from Act III. sc. iv. to this point, are evidently included in the third day of the action.

An interval.

Day 4. Act IV. sc. iii. We may suppose a considerable interval between this and the preceding scenes. Timon is living in the woods. Digging for roots he finds gold. Alcibiades, having raised an army, is marching to attack Athens; he meets Timon, who gives him gold to forward his enterprise. Alcibiades's discourse with Timon is somewhat singular. At first he does not recognise his friend. Then, without being informed who he is, he declares—

“I know thee well;
But in thy fortunes am unlearned and strange.”

A little later he asks—

“How came the noble Timon to this change?”

A few lines further on he says—

“I have heard in some sort of thy miseries.”

And again—

“I have heard, and grieved,
How cursed Athens, mindless of thy worth,
Forgetting thy great deeds,” &c.

Alcibiades departs, and shortly after Timon is visited by Apemantus. Timon shows him the gold, and he promises to spread the report of it. In the course of their conversation Apemantus remarks—
“Yonder comes a poet and a painter; the plague of company light on thee!” Apemantus is no sooner gone than certain banditti enter

to try to get some of the treasure of which they have heard Timon is possessed. How or when they learned this does not appear. We may, perhaps, suppose these men stragglers from Alcibiades's army, for he has mentioned that his want of money

"doth daily make revolt
In my penurious band."

After the banditti, Flavius appears, but Timon, though he will not accept his services, dismisses him with wealth. At the end of this scene the stage direction is "Exit."

Day 5. Act V. sc. i. Now at last "Enter Poet and Painter." They were descried by Apemantus in the preceding scene, but they only now make their appearance. They know of the gold; for "Alcibiades reports it; Phrynia and Timandra had gold of him; he likewise enriched poor straggling soldiers with great quantity: 'tis said he gave unto his steward a mighty sum." All true; but where, when, and how did they hear all this? How could these inhabitants of Athens know that Alcibiades, who was marching against their town, reported this? They could not have been within sight of Timon during his visitations by Apemantus, the brigands, and by Flavius, notwithstanding Apemantus's saying. Their knowledge is only from hearsay, and would suggest that this scene is not a continuation of the previous one, but takes place on a separate day. Timon enters to them from his cave, and after rallying them, drives them out. Stage direction is "Exeunt."

Then "Enter Steward and two Senators." The Senators are deputed by Athens to seek aid from Timon against Alcibiades. Flavius brings them to his cave. "Enter Timon out of his cave." He refuses to have anything to do with them, tells them he has made his grave, and that his epitaph will be seen to-morrow. This interview may possibly take place on the same day as that with the Poet and Painter; but it should be numbered as a separate scene.

Act V. sc. ii. In Athens. The Senators receive news of the approach of Alcibiades. The deputies return from Timon, and report that nothing is to be expected from him.

Day 6. Act V. sc. iii. "Enter a Souldier in the woods, seeking

Timon." He reads an inscription importing the death of Timon, and finding on his tomb an epitaph in a character unknown to him, he takes an impression of it in wax for Alcibiades to interpret.

Act V. sc. iv. Alcibiades before Athens. The town surrenders to him. The soldier brings to him the waxen impression of the epitaph on Timon's tomb.

These scenes, iii. and iv., may perhaps be supposed on one day.

The time, then, of the Play may be taken as six days represented on the stage, with one considerable interval.

Day I. Act I. sc. i. and ii.

„ 2. Act II. sc. i. and ii., Act III. sc. i.—iii.

„ 3. Act III. sc. iv.—vi., Act IV. sc. i. and ii.

Interval.

„ 4. Act IV. sc. iii.

„ 5. Act V. sc. i. and ii.

„ 6. Act V. sc. iii. and iv.

JULIUS CÆSAR.

FIRST printed in the Folio. Divided into acts only.

Day I. Act I. sc. i. The Tribunes Flavius and Marullus drive the holiday-making commons from the streets, and proceed to "disrobe the images" "hung with Cæsar's trophies."

Act I. sc. ii. Cæsar and his train on their way to the Lupercal; the Soothsayer bids him "beware the ides of March." Brutus and Cassius remain. Cassius sounds Brutus as to his disposition towards Cæsar. Cæsar and his train return from the games and pass over. Casca remains with Brutus and Cassius, and relates how Cæsar had refused the crown offered him by Antony. Cassius agrees to call on Brutus on the morrow to discuss affairs, and resolves to throw in at his window, this night, certain writings purporting to come from several citizens, all glancing at Cæsar's ambition.

An interval of a month—from the ides, the 13th Feby, the Lupercalia, to the ides, the 15th March—should, I think, be allowed

here. History requires it, and though I would not lay much stress on that argument, there are in the drama itself sufficient hints of a lapse of time to justify the separation of the above scenes from those which follow.

Note that when we next meet with Brutus in Act II. sc. i., he has of himself resolved on the death of Cæsar; his speech—

“Since Cassius first did whet me against Cæsar
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream”—

gives a sound as of a long period of mental agony; and, to come to more definite evidence, his remark on the sealed paper, which his boy Lucius has found thrown in at the window—

“Such instigations have been *often* dropp’d
Where I have took them up”—

is only intelligible on the supposition of a considerable interval between this Act II. sc. i. and Act I. sc. ii. This paper which Lucius now finds must be that which Cassius confides to Cinna (Act I. sc. iii. l. 144), and must not be confounded with those Cassius talks of at the end of Act I. sc. ii. in Day No. 1.

Day 2. Act I. sc. iii. A stormy night. Strange portents are seen in the streets of Rome. Casca and Cicero meet, and we learn that Cæsar intends to be at the Capitol on the morrow. As Cicero goes out Cassius enters, and enlists Casca in the plot. Cinna then arrives, and is employed by Cassius to continue the practice by which he hopes to get Brutus to join them in their conspiracy against Cæsar. It is after midnight when this scene closes, and the conspirators resolve to call on Brutus yet ere day.

Day 3. Act II. sc. i. The ides¹ of March are come; but it is

¹ As these papers relate especially—almost exclusively—to questions of time, it should be noted that in the Folio Brutus asks the boy—

“Is not to-morrow, boy, *the first* of March?” l. 40.

And in l. 59 Lucius, after consulting the almanack, replies—

“Sir, March is wasted *fifteen* days.”

These two obvious errors were corrected by Theobald to *the ides* and *fourteen*, at Warburton’s suggestion.

yet little past midnight when the conspirators, as agreed in the last scene, call on Brutus, and find him walking restlessly in his orchard. It is finally resolved that the great deed shall be accomplished in the day about to dawn, and at three o'clock they separate to meet again at the eighth hour to accompany Cæsar to the Capitol. Portia now joins her husband. Their discourse is interrupted by the arrival of Ligarius, with whom Brutus departs for the fulfilment of his enterprise.

Act II. sc. ii. Eight o'clock, and Cæsar, moved by Calpurnia's terrors and the warnings of the Augurers, determines that he will not stir out to-day, when Decius and, afterwards, the rest of the conspirators arrive and induce him to alter his resolve and accompany them to the Senate-House.

Act II. sc. iii. Artemidorus takes his stand in the street by which Cæsar must pass, with a paper warning him against the conspirators.

Act II. sc. iv. About the ninth hour Portia, anxious to hear what passes at the Senate-House, sends thither the boy Lucius; she also meets the Soothsayer who is on his way to warn Cæsar of the unknown danger that threatens him.

Act III. sc. i. Cæsar, despite the warnings of Artemidorus and the Soothsayer, enters the Capitol with the conspirators and others. Trebonius draws Mark Antony out of the way, and then the rest of the conspirators slay Cæsar. Antony, on a promise of safety from Brutus, comes to mourn over Cæsar, and receives permission to perform his obsequies, and to speak to the people in the Forum.

Act III. sc. ii. Brutus speaks to the people and satisfies them of the justice of Cæsar's death; he then gives way to Antony, who enters with the body of Cæsar, and who, after the departure of Brutus, stirs up the multitude against the conspirators. At the end of the scene we learn that Octavius has arrived in Rome, and that the conspirators have fled the city.

Act III. sc. iii. The people kill Cinna the poet, believing him to be Cinna the conspirator.

An interval. (Historical time: 15 March, B.C. 44, to 27 November, B.C. 43. The reader, however, had better discard all notions of

historical time in relation to this and the subsequent *intervals* I have marked in the dramatic action.)

Day 4. Act IV. sc. i. Antony, Octavius, and Lepidus have seized the supreme power; they proscribe their enemies, and prepare to oppose Brutus and Cassius, who we hear are levying powers.

Interval.

Day 5. Act IV. sc. ii. and iii. Brutus and Cassius join their forces near Sardis. Some time has elapsed since their flight from Rome. Their legions are now brim-full, and they resolve early next morning to march towards Philippi, there to encounter Octavius and Mark Antony, who have a mighty power afoot. Late at night the Ghost of Cæsar appears to Brutus in his tent.

Interval—one day at least.

Day 6. Act V. sc. i.—v. The plains of Philippi. The hostile forces meet. The battle rages all day long, and ends with the deaths of Brutus and Cassius.

One clear day, at least, intervenes between this and the preceding Act. Brutus says—

“The Ghost of Cæsar hath appeared to me
Two several times by night; at Sardis once,
And, this last night, here in *Philippi fields*.”

Sc. v. l. 17—19.

Time of the Play, 6 days represented on the stage; with intervals.

Day 1. Act I. sc. i. and ii.

Interval—one month.

„ 2. Act I. sc. iii.

„ 3. Acts II. and III.

Interval.

„ 4. Act IV. sc. i.

Interval.

„ 5. Act IV. sc. ii. and iii.

Interval—one day at least.

„ 6. Act V.

“The real length of time in Julius Cæsar is as follows: About the middle of February A.U.C. 709, a frantick festival, sacred to

Pan, and called *Lupercalia*, was held in honour of Cæsar, when the regal crown was offered to him by Antony. On the 15 March in the same year, he was slain. November 27, A.U.C. 710, the triumvirs met at a small island, formed by the river Rhenus, near Bononia, and there adjusted their cruel proscription.—A.U.C. 711, Brutus and Cassius were defeated near Philippi.”—UPTON.

MACBETH.

FIRST published in Folio, 1623. Divided into acts and scenes. The last scene of the folio, *Scena Septima*, has been variously divided by modern editors. The Globe editors, following Dyce, divide it into two, marking a fresh scene (viii) at Macbeth's last entry—“Why should I play the Roman fool,” &c.

Day 1. Act I. sc. i. The Witches. They propose to meet with Macbeth after the battle, “upon the heath,” “ere the set of sun.”

Act I. sc. ii. “Alarum within.” We are, then, supposed to be within ear-shot of the battle. Duncan meets a bleeding Captain [Serjeant in the text] who brings news of the fight—Macbeth has defeated the Rebels under Macdonwald, and is now engaged with the king of Norway. Ross and Angus [Mem. Angus does not speak nor is he mentioned in the text, and is struck out of modern editions] now enter. They come from Fife, and Ross announces the victory over Norway *and Cawdor*. Duncan commissions Ross to pronounce the present death of Cawdor and to greet Macbeth with his title.

Where is this scene laid? Modern editors say, at Forres. I presume because in the next scene Macbeth, who is on his way to the king, asks “How far is't called to Forres?” Forres is, then, within ear-shot of Fife.

Act I. sc. iii. The Witches meet with Macbeth and Banquo upon the “blasted heath.” Time near sunset, it is to be presumed, as agreed on in sc. i. Ross and Angus come from the King. Ross describes how the news of Macbeth's success reached the King, by post after post. He appears to have entirely forgotten that he himself was the messenger; he however greets Macbeth with the title

of Cawdor, and Angus informs Macbeth that Cawdor lies under sentence of death for "treasons capital," but whether he was in league with Norway, or with the rebel [Macdonwald], or with both, he knows not. Ross did know when, in the preceding scene, he took the news of the victory to the King; but he also appears to have forgotten it; at any rate he does not betray his knowledge. Macbeth's loss of memory is even more remarkable than Ross's. He doesn't recollect having himself defeated Cawdor but a few short hours—we might say minutes—ago; and the Witches' prophetic greeting of him by that title, and Ross's confirmation of it, fill him with surprise; for, so far as he knows, (or *recollects*, shall we say?) the thane of Cawdor lives, a prosperous gentleman.

However, Macbeth and the rest now proceed toward the King, and here we must end the first day of the action, at near sunset.

Day 2. Act I. sc. iv. We are now, it is to be presumed, at Forres, and on the following morning. Duncan is here with his sons and with certain Lords. The commissioners charged with the judgment and execution of Cawdor are not yet returned, but news of his death has been received. Ross was charged with this business, and undertook it, but it is evident he can have had no hand in it. He and Angus now make their appearance, with Macbeth and Banquo, who are welcomed by the king.

Duncan determines that he will from hence to Inverness; and Macbeth, undertaking himself to be his harbinger, departs at once. "Let's after him," says Duncan.

Act I. sc. v. The scene changes to Macbeth's castle at Inverness. Lady Macbeth reads a letter from her husband, telling her of his meeting with the Witches in the day of his success. This letter must have been written and despatched at some time between scenes iii. and iv. A messenger announces the approach of Macbeth, followed by the king. Macbeth himself arrives, and confirms the news that the King comes here to-night.

Act I. sc. vi. The King arrives, and is welcomed by Lady Macbeth. He has coursed Macbeth at the heels, and has had a "*day's* hard journey" (see sc. vii., l. 62). The scene is headed with the

stage direction, "Hautboys and *torches*;" yet Banquo talks of the swallows which have made their nests upon the castle walls, as though it were still day. The stage direction should surely give way before the authority of the text: *torches* is very generally omitted, but the whole direction was probably caught from the next scene, which is headed with a like direction.

Act I. sc. vii. "Hautboys and *torches*." The service of the King's supper passes over the stage. Macbeth hesitates at the great crime he and his wife had agreed to commit. She now again confirms him, and they settle the details of the King's murder. The King has almost supp'd when Lady Macbeth comes to her husband.

Day 3. Act II. sc. i. Past midnight. "The moon is down." "And she goes down at twelve." Banquo and Fleance, retiring to rest, meet with Macbeth; they tell him that "The King's a-bed." Banquo mentions that he "dreamt *last night* of the three weird sisters." This *last night* must be supposed between scenes iii. and iv. of Act I.: there is no other place where it could come in.

They part, and Macbeth proceeds to commit the murder.

Act II. sc. ii. The same. Lady Macbeth is waiting for the fatal news. Macbeth re-enters with the daggers; he has done the deed. In his horror he dares not return to the King's chamber with the daggers; Lady Macbeth takes them. Knocking is heard within. They retire.

Act II. sc. iii. The same. The knocking has aroused the drunken Porter, who proceeds to open the gate and admit Macduff and Lennox. It is yet early morning, but they have command to call timely on the King. Macbeth makes his appearance, and talks with Lennox while Macduff goes to the King's chamber. Macduff re-enters with the news of the murder. Macbeth and Lennox go to see for themselves, while Macduff raises the house. Lady Macbeth and then Banquo enter. Macbeth and Lennox, with Ross [how came Ross there?] return from the King's chamber. The King's sons, Malcolm and Donalbain, enter, to be informed of their father's murder, and that Macbeth has slain the grooms of his chamber as the culprits. All now retire, to meet again presently in the hall

to discuss matters, save Malcolm and Donalbain, who resolve on flight.

Act II. sc. iv. Later in the day Ross and an old man discuss the events of the past night. Macduff joins them, and we learn that Malcolm and Donalbain have fled, and that Macbeth has been chosen King and has gone to Scone to be invested. Ross determines to go thither, but Macduff will not, he will to Fife.

An interval, the reasons for which are set forth in the comment on the following scenes, must now be supposed.

Day 4. Act III. sc. i. to iv. Macbeth is now established on the throne. In these scenes the murder of Banquo is plotted and effected, and his ghost appears at the banquet. The night is almost at odds with morning when these scenes end, and Macbeth determines that he will to-morrow, and betimes, to the weird sisters.

Act III. sc. v. During the same day Hecate meets the Witches and apprises them of Macbeth's purposed visit.

Between Acts II. and III. the long and dismal period of Macbeth's reign described or referred to in Act III. sc. vi., Act IV. sc. ii. and iii., and elsewhere in the play, must have elapsed. Macbeth himself refers to it where, in Act III. sc. iv., speaking of his Thanes, he says :

"There's not a one of them but in his house
I keep a servant fee'd."—

And again—

"I am in blood
Stepp'd in so far, that, should I wade no more,
Returning were as tedious as go o'er."

Yet, almost in the same breath he says,—

"My strange and self-abuse
Is the initiate fear *that wants hard use* :
We are yet but young in deed."

And the first words with which Banquo opens this Act—"Thou hast it now," &c.—would lead us to suppose that a few days at the utmost can have passed since the coronation at Scone ; in the same scene, however, we learn that Malcolm and Donalbain are bestowed in England and in Ireland : some little time must have elapsed

before this news could have reached Macbeth. Professor Wilson suggests a week or two for this interval. Mr. Paton would allow three weeks.¹

Note in sc. iv., quoted from above, Macbeth's reference to Macduff :

"*Mac.* How say'st thou, that Macduff denies his person
At our great bidding?"

"*Lady M.* Did you send to him, sir?"

"*Mac.* I hear it by the way; *but I will send.*"

It is clear then that up to this time Macbeth has not sent to Macduff.

[Act III. sc. vi. It is impossible to fix the time of this scene. In it "Lenox and another Lord" discuss the position of affairs. The murder of Banquo and the flight of Fleance are known to Lenox, and he knows that Macduff lives in disgrace because he was not at the feast, but that is the extent of his knowledge. The other Lord informs him that Macbeth did send to Macduff, and that Macduff has fled to England to join Malcolm. And that thereupon Macbeth "prepares for some attempt of war." All this supposes the lapse, at the very least, of a day or two since the night of Macbeth's banquet; but in the next scene to this we find we have only arrived at the early morning following the banquet, up to which time the murder of Banquo could not have been known; nor had Macbeth sent to Macduff, nor was the flight of the latter known. The scene in fact is an impossibility in any scheme of time, and I am compelled therefore to place it within brackets.—See Professor Wilson's amusing account of this "miraculous" scene in the fifth part of *Dies Boreales*: reprinted in *N. Sh. Soc. Trans. for 1875-6*, part ii. p. 351-8.]

Day 5. Act IV. sc. i. We find ourselves in the witches' cave, on the morning following the banquet, and Macbeth fulfilling his purpose, then expressed, of consulting the weird sisters. It seems

¹ I have had the advantage, while writing this article, of consulting an edition of *Macbeth*, published by Mr. A. P. Paton in 1877, to which is appended a scheme of time for the play. My division of time agrees generally with Mr. Paton's: the chief differences being that I place within brackets Act III. sc. vi. while he includes it in Day 4, and that Act V. sc. i. to which he assigns a separate day I include in Day 7.

evident too that he cannot yet have sent to Macduff; for news is now brought him that Macduff has anticipated his purpose and has fled to England. Lenox tells him this news, and Lenox himself apparently has but just received it from the "two or three" horsemen who bring it; yet Lennox was informed of this and more in the preceding scene by the other Lord; he was even informed that Macbeth was preparing for war in consequence of Macduff's flight which he, Macbeth, now in this scene, hears of for the first time.

On hearing of Macduff's flight, the tyrant resolves immediately to surprise his castle, and "give to th' edge of the sword / His wife, his babes, and all unfortunate souls / That trace him in his line," and accordingly in

Day 6. Act IV. sc. ii. Lady Macduff and her children are savagely murdered. We may possibly suppose for this scene a separate day, as I have marked it. Mr. Paton would allow an interval of two days between this and the preceding scene. Professor Wilson fixes its time at "two days—certainly not more—after the murder of Banquo"; but the general breathless haste of the play is, I think, against any such interval between Macbeth's purpose and its execution; the utmost I can allow is, that it takes place on the day following sc. i. of Act IV.

An interval, for Ross to carry the news of Lady Macduff's murder to her husband in England where, in the next scene,

Day 7. Act IV. sc. iii., we find Malcolm and Macduff. The latter has not long arrived. Ross joins them with the dreadful news. At his departure from Scotland "there ran a rumour / Of many worthy fellows that were out," and he had himself seen "the tyrant's power a-foot." In this scene in particular is to be observed the suggestion of a long period of desolation for Scotland from the coronation of Macbeth to the flight of Macduff; a period, however, which the action of the play rigorously compresses into two or three weeks at the utmost.

Malcolm's power is ready, and they have but to take leave of the English king and start on their expedition.

Act V. sc. i. At Dunsinane. Lady Macbeth walks in her sleep. "Since his majesty went into the field" this has been customary with her; but the Doctor has watched two nights and till now has seen nothing. The time of this scene may be supposed the night of Day 7. The mention of Macbeth's being in the field must refer to his expedition against the rebels; also mentioned by Ross in the preceding scene, where he says that he had seen "the tyrant's power a-foot."

An interval. Malcolm returns to Scotland with the English forces.

Day 8. Act V. sc. ii. The Scotch thanes who have revolted from Macbeth, march to Birnam to join with the English power led by Malcolm, which we learn is now near at hand. We also learn that Macbeth is back in Dunsinane, which "he strongly fortifies;" it is clear, therefore, that a considerable interval must be supposed between sc. i. and ii. of Act V.

Act V. sc. iii. In Dunsinane Macbeth prepares for his opponents.

We may fairly allow one day for these two scenes; although no special note of time is to be observed from here to the end of the play: they may be supposed to end the last "interval" and serve as an introduction to

Day 9 and last. Sc. iv. The Scotch and English forces join, and march to Dunsinane screened with the branches cut in Birnam wood.

Sc. v. In Dunsinane. The death of the Queen is announced. Birnam wood is seen to move, and Macbeth sallies out to attack his foes.

Sc. vi. The combined forces under Malcolm arrive before the castle and throw down their leafy screens.

Sc. vii. and viii. (one scene only in Folio). The battle in which Macbeth is slain, and Malcolm restored to his father's throne.

Time of the Play nine days represented on the stage, and intervals.

Day 1. Act I. sc. i. to iii.

„ 2. Act I. sc. iv. to vii.

„ 3. Act II. sc. i. to iv.

An interval, say a couple of weeks. A week or two—
Professor Wilson ; three weeks—Paton.

Day 4. Act III. sc. i. to v.

[Act III. sc. vi., an impossible time.]

„ 5. Act IV. sc. i.

[Professor Wilson supposes an interval of certainly not more than two days between Days 5 and 6 ; Paton marks two days. No interval is required in my opinion.]

„ 6. Act IV. sc. ii.

An interval. Ross's journey to England. Paton allows two weeks.

„ 7. Act IV. sc. iii., Act V. sc. i.

An interval. Malcolm's return to Scotland. Three weeks—Paton.

„ 8. Act V. sc. ii. and iii.

„ 9. Act V. sc. iv. to viii.

HAMLET.

FIRST printed in Quarto. No division of acts and scenes in Quarto ; in the Folio only Act I. and the first three scenes of that act, and Act II. and the second scene of that act are numbered. Both Quarto and Folio contain passages independent of each other.

Day 1. Act I. sc. i. On the platform before the castle of Elsinore. Past midnight. Francisco on guard. He is relieved by Bernardo, Marcellus, and Horatio. The Ghost of the late king appears to them. They resolve to impart to Hamlet what they have seen, and Marcellus knows where *this morning* they may most conveniently meet with him. The morning being come they break up their watch.

Act I. sc. ii. A room of state in the castle. The King despatches Cornelius and Voltimand on an embassy to Norway. He also grants leave to Laertes to return to France. At the entreaties of the King and his mother, Hamlet consents to give up his intention of going back to school in Wittenburg. Left alone, he gives way to the

bitterness of his soul as he reflects that although his father is yet not two months dead, his mother is already married again, and to his uncle, the present King.

Horatio, Marcellus, and Bernardo, interrupt his reflections, and acquaint him with the vision that has appeared to them. He resolves that he will watch with them this coming night. It would seem that Horatio and his companions were not able to find Hamlet, as they proposed, in the *morning*. When they now meet with him he salutes them with "*good even*."

It is somewhat singular that Horatio, Hamlet's intimate, who came here to witness the funeral of the late King, should only now for the first time present himself to his friend.

Act I. sc. iii. Laertes takes leave of Ophelia and his father, and embarks for France. From the position of this scene it is clear that it is included in the first day of the action.

Day 2. Act I. sc. iv. and v. On the platform. Past midnight. Hamlet, with Horatio and Marcellus (Bernardo disappears from the play after scene ii.), comes to watch for his father's Ghost. The Ghost appears and beckons him away, and on a more remote part of the platform in sc. v., alone with him, tells him of his foul murder by his brother, the present king. Day beginning to dawn, the Ghost disappears, and Hamlet is rejoined by Horatio and Marcellus whom he swears to secrecy.

An interval; rather more than two months, the reasons for which are manifested in the following scenes, must now be supposed in the action of the play.

Day 3. Act II. sc. i. Polonius despatches Reynaldo with money and letters to his son in France. Ophelia acquaints her father with Hamlet's strange conduct to her; they suppose him to have fallen mad in consequence of his love to her having been repelled, and Polonius resolves to acquaint the King at once with this discovery. That Hamlet's "transformation" is not a thing of yesterday, is clear from what occurs in the next scene.

Act II. sc. ii. The King and Queen welcome Rosencrantz and Guildenstern, whom they have sent for in the hope that they, as the

friends of Hamlet's youth, may induce him to reveal to them the cause of his griefs. Polonius now introduces Voltimand and Cornelius, who have returned from their embassy to Norway, and this business despatched, he tells the King and Queen of his supposed discovery of the cause of Hamlet's madness. Hamlet now entering, Polonius is left alone with him to pursue his discovery; but is treated only with chaff, till Rosencrantz and Guildenstern come to his relief. They however meet with no better success, and the scene ends with the arrival of the Players, whose approach they had announced, and whose services Hamlet resolves to employ in the representation of a play which shall figure forth the murder of his father as revealed to him by the Ghost. This play he will have ready for "to-morrow night."

Day 4. Act III. sc. i. With this scene commences the "morrow" of the past day. Rosencrantz and Guildenstern tell the King and Queen of their failure with Hamlet, and announce the play he has prepared for "this night." Polonius, still hot on his repulsed-love theory, baits a trap for Hamlet with Ophelia, and that failing, he advises the King—who now thinks it will be best to ship Hamlet off to England—to let the Queen first have an interview with him after the play, to make him show his grief.

Act III. sc. ii. Hamlet instructs the Players. He requests Horatio to watch the King's countenance narrowly during the play which is now about to be performed. The King, Queen and court then enter, and the play begins; but is soon broken off by the King starting up conscience-stricken at the scene which so nearly represents his own guilt. All depart save Hamlet and Horatio, who compare notes as to the King's behaviour. Rosencrantz and Guildenstern, and afterwards, Polonius, re-enter to tell Hamlet that his mother desires to speak with him in her closet ere he go to bed. They leave him, and he then, in "the very witching time of night," proceeds to his mother's chamber.

In these two scenes Ophelia gives us two important notes of time. In sc. i., l. 91, she addresses Hamlet—

"How does your honour for *this many a day*."

In sc. ii. l. 135 when Hamlet wildly says, that his "father died

within these two hours," she exclaims—"Nay, 'tis *twice two months*, my lord." As in Act I. Hamlet's father had then been dead not quite two months, it follows that the interval which I have marked between Acts I. and II. must be a period of rather more than two months. The length of this interval receives additional confirmation from the King's speech in Act IV. sc. vii., l. 82-3, when concerting with Laertes the fencing-match: "*Two months since*, | Here was a gentleman of Normandy," &c.¹

Act III. sc. iii. The King orders Rosencrantz and Guildenstern to prepare immediately for England, whither he is now quite resolved to send Hamlet. Polonius enters to inform the King that Hamlet is going to his mother's closet. The King left alone kneels in prayer, and Hamlet, in passing over the stage, thinks to kill him then and there; but defers his vengeance for a worser moment, and proceeds on his way.

Act III. sc. iv. The Queen's closet. Polonius informs the Queen that Hamlet will come straight, and then hearing him approach, hides himself behind the arras. The Queen, terrified by Hamlet's manner, cries for help; her cry is taken up by Polonius who is slain by Hamlet. Hamlet then proceeds to reproach his mother with her conduct; the Ghost again appears, but this time is visible and audible to Hamlet only. After advice to his mother, and obtaining a promise from her that she will not reveal the subject of their conference, the following remarkable conversation takes place—

"*Ham.* I must to England; you know that?"

"*Queen.* Alack,
I had forgot: 'tis so concluded on."

¹ It must however be noted that the "*twice two months*" of Ophelia has been questioned by some commentators. Hanmer omits *twice*, and Dr. Ingleby would substitute for it *quite*: the reason, no doubt, being that Hamlet in his reply to Ophelia says,—"*O heavens! die two months ago*, and not forgotten yet!" We have however to consider that Hamlet's is a "*mad*" speech, and that the interval between Acts I. and II. must be considerable, for during this time the embassy to Norway is completed; Rosencrantz and Guildenstern have been sent for in consequence of Hamlet's unaccountable behaviour; and Polonius is now found despatching money and letters to his son, which he could scarcely be expected to do almost immediately after his departure. At the same time one cannot but wonder what Hamlet has been about during this more than two months interval: he who intended to sweep to his revenge with wings as swift as meditation or the thoughts of love.

"*Ham.* There's letters sealed : and my two schoolfellows,
Whom I will trust as I will adders fang'd,
They bear the mandate ;" &c.

When, where, or from whom, could they have had this intelligence ? The Queen might possibly have known that some such scheme was in contemplation, but could not know that it had been resolved on ; and Hamlet himself must have been quite in ignorance of the matter. The *author's* knowledge of the plot seems to have cropped out here prematurely.

Act IV. sc. i. The night still continues. The Queen tells the King of the death of Polonius. Rosencrantz and Guildenstern are sent off to find the body, and the King resolves that—

"The sun no sooner shall the mountains touch "

but Hamlet shall be shipped hence.

Act IV. sc. ii. Rosencrantz and Guildenstern meet with Hamlet and pursue him.

Act IV. sc. iii. Hamlet is brought before the King, who tells him of his purpose. Hamlet consenting, the King instructs Rosencrantz and Guildenstern—

"Follow him at foot ; tempt him with speed aboard ;
Delay it not ; I'll have him hence to-night :
Away ! for everything is sealed and done," etc.

Here follows a scene, the time and place of which is somewhat difficult to determine.

Day 5. Act IV. sc. iv. Young Fortinbras is on the march with his army when Hamlet, Rosencrantz, Guildenstern, etc., who are on their way to the ship, meet this power, and Hamlet discourses with one of the captains. The scene is continuous with the action of the preceding scenes ; but we must, I suppose, imagine that a new day has now dawned, and mark this scene as day 5. So far as Hamlet and his companions are concerned, this scene is not found in the Folio version of the play.

An interval—a week.

Day 6. Act IV. sc. v. Ophelia since her father's death has

gone mad. Her brother Laertes is in secret come from France, and now, heading a rebellion against the King, breaks in to demand satisfaction. The King succeeds in calming him with promise of revenge on Hamlet.

Act IV. sc. vi. Horatio receives letters from Hamlet telling him that ere he had been two days at sea a pirate had attacked his vessel. In the fight Hamlet boarded the pirate, and the ships separating, Rosencrantz and Guildenstern continued their course for England, Hamlet remaining with the pirates, by some of whom he sends his letters. How long he had remained with them does not appear; but he has now landed, and urges Horatio to join him. In the next scene,

Act IV. sc. vii., we learn from Hamlet's letter to the King, brought by the same messengers, that he will beg leave *to-morrow* to present himself at court. On this news the King concert with Laertes the fencing match in which Hamlet is to be slain. The Queen interrupts their discourse with the news of Ophelia's death by drowning.

Day 7. Act V. sc. i. Hamlet and Horatio discourse with the Grave-digger. The funeral of Ophelia takes place, interrupted with the quarrel of Hamlet and Laertes. The King calms the latter:—

“Strengthen your patience,” says he, “in our *last night's* speech; We'll put the matter to the *present push*.”

Act V. sc. ii. and last. Hamlet relates to Horatio his sea adventures; Osric brings the challenge for the fencing match. Hamlet accepts, and the King, Queen, and all the Court enter to see it played. It ends with the death of the Queen, the King, Hamlet, and Laertes; young Fortinbras, returning with conquest from Poland, meets the ambassadors from England, bringing the news of the death of Rosencrantz and Guildenstern, and together they enter to bear out the bodies with a dead march. A separate day may possibly be assigned to this last scene; but I think not.

The materials these scenes, from Act IV. sc. v. to the end, afford for determining the length of the interval between days 5 and 6 are somewhat doubtful. The utmost time that can be imagined for

Hamlet's absence from Elsinore can not be more than a week. Two days at sea when attacked by the pirates, and the remainder of the time in their company, journeying back to Denmark. This time seems too long; nevertheless in this supposed week, and apparently some days before it had expired, Laertes must have been back in Elsinore, summoned home by the news of his father's death; and during that week young Fortinbras marched to Poland, fought, and marched back. The reader must decide from these data—if he can—the length of our second interval.

The time of the Play is seven days represented on the stage—or eight if the reader prefers to assign a separate day to the last scene—with two intervals.

Day 1. Act I. sc. i. to iii.

„ 2. Act I. sc. iv. and v.

An interval of rather more than two months.

„ 3. Act II. sc. i. and ii.

„ 4. Act III. sc. i. to iv., Act IV. sc. i. to iii.

„ 5. Act IV. sc. iv.

An interval—a week?

„ 6. Act IV. sc. v. to vii.

„ 7. Act V. sc. i. and ii.

NOTE.—Since this article was in print my attention has been directed to Mr. F. A. Marshall's *Study of Hamlet*, 1875, to which is appended a scheme of time for the play.

To the end of Act IV. sc. iv. my scheme is substantially in agreement with Mr. Marshall's.

For the interval of one week, which I then allow, Mr. Marshall has two months, which certainly as regards Fortinbras's expedition is not excessive, but which seems to me inconsistent with the movements of the principal personage of the drama. Hamlet's "*sudden* and more strange return" (IV. vii. 47), and the king's comment thereon—

“——If he be now returned,
As checking at his voyage, and that he means
No more to undertake it," etc. (IV. vii. 62-4)—

are opposed to the notion of a longer period than the lapse of a few days since his departure. Even the week I have allowed—with some misgiving—seems too long a time, and but for Fortinbras and Laertes could not be accepted.

As regards Act IV. scenes v., vi. and vii., my scheme is again in agreement with Mr. Marshall's; but the interval of two days which he then marks, seems to me inconsistent with the notes of time the play itself presents. See Hamlet's proposal to appear at court *to-morrow* (IV. vii. 44), and the king's reference to "*our last night's* speech" (V. i. 317).

To Mr. Marshall's arrangement of scenes i. and ii. of Act V. as separate days, I have no strong objection: I have indeed left it a moot point for the reader's decision. At the same time the king's eagerness to "put the matter to the present push" (V. i. 318), and the fact that in scene ii. Hamlet now, for the first time apparently, gives Horatio an account of his sea-adventures, make me doubt the propriety of allowing two days for Act V.

KING LEAR.

FIRST printed in Quarto, with no division of acts and scenes.

Divided into acts in Folio. The numbering of the scenes imperfect: in Act II., scenes iii. and iv. are not numbered. In Act IV. the Folio omits our present scene iii., which is taken from the Quarto; the Folio scenes iii., iv. and v. are therefore our scenes iv., v. and vi. The Folio numbers no scene vi. Its numbers jump from v. to vii. Sc. vii. of Folio is also sc. vii. of Globe edition.

Day 1. Act I. sc. i. Lear rejects his daughter, Cordelia, who is taken to wife by France; banishes Kent; divides his kingdom between his daughters Goneril and Regan, and sets out the same night to spend the first month of his retirement with Goneril and her husband Albany.

Editors mark the locality of this scene as Lear's Palace, but it is somewhat doubtful where he holds his court.

Day 2. Act I. sc. ii. In this scene we are certainly in Gloucester's Castle. Edmund meditates his plot against his father and Edgar. Gloucester enters, exclaiming—

“Kent banish'd thus! and France in choler parted!
And *the King gone to-night!* subscribed his power!
Confined to exhibition! All this done
Upon the gad!”

This speech would seem to indicate that the time and place of these first two scenes were identical. Perhaps it was intended that they should be; but it must be remembered that the phrase “to-night” is frequently used in these plays in the sense of *the night last past*, and Edmund, who here promises his father full satisfaction as to Edgar's guilt, “without any further delay than *this very evening*” (l. 10), could not say this if the night of the day on which he is speaking were already come. On the whole I think we must mark this scene as a separate day, the day following the opening scene.

An interval of something less than a fortnight [see l. 316-17, Act I. sc. iv.—“What, fifty of my followers at a clap! *Willin a fortnight!*”] must now be supposed in the action of the drama.

Day 3. Act I. sc. iii., iv. and v. In the Duke of Albany's Palace. Time about mid-day. [See sc. iii., last line, “Prepare for dinner;” and sc. iv. lines 9-45, “Let me not stay a jot for dinner”—“Dinner, ho, dinner.”] In these scenes the banished Kent, under the disguise of Caius, joins his old master, and commences his service by tripping up the heels of the insolent steward. Goneril breaks with her father, who resolves to seek refuge with his daughter Regan. Both despatch letters to Regan, acquainting her with their intentions. Goneril, by her steward Oswald; Lear, by Kent.

Lear, despatching his letters by Kent, says to him (Act I. sc. v. l. 1-7),—

“*Lear.* Go you before to Gloucester with these letters. . . . If your diligence be not speedy, I shall be there before you.

Kent. I will not sleep, my lord, till I have delivered your letter.”

And Lear follows his messenger immediately.

It will be noticed—and of course the fact has not escaped the

commentators, anxious to fix the locality of these scenes—that Lear sends Kent to *Gloucester*, and therefore that Cornwall and Regan must be supposed to keep their court in that *place*; the Earl of Gloucester's residence being elsewhere.

Day 4. Act II. sc. i. In Gloucester's Castle, a solitary residence: "for many miles about / There's scarce a bush" (Act II. sc. iv. l. 304-5). The action of the drama, which ceased a little after noon at the end of the last scene, recommences here towards night of the following day. Curran announces the approach of Cornwall and Regan. Edmund thereupon brings his plot on his father and Edgar to a crisis, and Edgar flies.

If we were not now clearly separated by about a fortnight from the day No. 2 when Edmund commenced his practice, we should suppose this to be the "very evening" of that day; but we are now compelled to believe that Edgar has been in hiding in the same house with his father the whole of that time. And what a fortnight this has been! There are already rumours of "likely wars toward, 'twixt the Dukes of Cornwall and Albany" (l. 11, 12), and within this time—as we shall learn a little later—Cordelia has already landed at Dover with a power from France to redress the wrongs of her old father.

However, as Curran had announced, Cornwall and Regan now make their appearance, and we learn that not wishing to receive Lear at their own residence, they, on the arrival of the two messengers (Kent and Oswald), at once set out to take up their abode with Gloucester, bringing with them the messengers who "from hence attend dispatch" (l. 127). They have travelled by night, and they arrive during the night, and this fact must fix the time of the second scene of this "day,"

Act II. sc. ii., in which the quarrel between Kent and Oswald takes place. Editors generally would fix the time as early (before daylight) on the following morning; because Oswald opens the scene with the somewhat unusual salute of "Good *dawning* to thee, friend." The time, however, even if we suppose it to be past midnight, is certainly not the dawn: "though it be night," says Kent, "yet the moon shines; I'll make a sop o' the moonshine of you." Nor is it

reasonable to suppose that Oswald, who arrived with the Duke and Regan, would wait till dawn to set up his horses. Moreover, "dawning" is the reading of the Folio only; the Quartos read "euen" [one of them "deuen." Can this corruption have had anything to do with the Folio "dawning"?] which better suits the time of the action. On the other hand, in support of "dawning" must be adduced Cornwall's speech (l. 141), when ordering Kent to be set in the stocks—"There shall he sit till noon," and Regan's exclamation thereat—"Till noon! till night, my lord, and all night too:"—and when Kent is thus disposed of, he gives Gloucester "good morrow" (l. 165). But yet again in the last lines of the scene, he says—

*"Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter!"*

Editors differ as to whether by this "beacon" is meant the sun or the moon; but it may be remarked that if the latter is meant, the address was unnecessary, as the moon was already shining, and if the sun is meant it is clear that it has not yet *approached*; therefore no *dawn*. In conclusion, as he falls asleep, Kent wishes Fortune "*good night*."

But be it night or morning, we have yet to determine the time that has elapsed since Kent set out with Lear's letters to Regan. It will be remembered that it was about mid-day in Day 3 that he tripped up the Steward's heels, and shortly afterwards Lear sent him on this errand. When in this scene he again meets Oswald, he says, "*Is it two days ago* since I tripped up thy heels, and beat thee before the King?" (l. 31-3.) We may suppose, then, that about a day and a-half has been occupied in his journeying to Cornwall's Palace and from thence to Gloucester's Castle, and that this is the second night, or early morning, since he set out with Lear's letters: midnight of Day 4, or 1 or 2 A.M. of Day 5.

Day 5. Act II. sc. iii. Edgar resolves on disguising himself as mad Tom. The time of this scene may be supposed the morning following his flight.

Act II. sc. iv. and Act III. sc. i. to vi. commence on this same

morning and end at night; the scene shifting between Gloucester's Castle and the adjacent country. Lear arrives, and finds Kent still in the stocks. After a little time Cornwall and Regan make their appearance, and to them he bids "*Good morrow*;" his irritation is carefully nursed by Regan until Goneril arrives, and between them they drive the old King into a fury, in which state he rushes out into the stormy *night*—for the night has come on during the progress of these scenes: "'Tis a wild night," says Cornwall, in the last lines of Act II. sc. iv. Then follow the scenes with Lear, Kent, the Fool, and Edgar as mad Tom, out in the storm, and in the farm house to which Gloucester conducts them for shelter, and from which he presently sends them off for safety to Dover. In his castle in the mean time Edmund betrays to Cornwall his father's correspondence with France.

One scene of this day—or night rather—Act III. sc. i., requires special notice. In it Kent and a gentleman are searching for Lear while he is out in the storm, on the heath. Kent half reveals himself to this gentleman, and—after dropping certain dark hints of division between the Dukes of Albany and Cornwall, and of spies in their households who have kept France informed of "the harsh rein which both of them have borne / Against the old kind king,"—tells him that a power from France is already landed, and begs him to speed to Dover to make "just report / Of how unnatural and bemadding sorrow / The king hath cause to plain. If," he continues, "you shall see Cordelia,— / As fear not but you shall,—show her this ring; / And she will tell you who your fellow is / That yet you do not know." When Kent again meets with this gentleman, in the French camp near Dover (Act IV. sc. iii.), it would seem that, besides this verbal message, he also entrusted him with letters to Cordelia containing special mention of Lear's sufferings in this stormy night outside Gloucester's Castle. Gloucester also has intelligence this night of the landing of the French force:—Act III. sc. iii., "I have received a letter this night: . . . these injuries the king now bears will be revenged home; there's part of a power already footed." From all this it is clear that before Cornwall and Regan can have had an opportunity of manifesting their ingratitude, and—as Goneril's outbreak is yet not more than two days old—before any news at all

of her aged father's troubles can have reached her, Cordelia is already landed in England for his relief ; for she is careful to tell us (Act IV. sc. iv.) that that only is the object of her invasion. We must suppose, then, that from the spies, darkly hinted at by Kent, she had gained sufficient knowledge of her sister's *intentions* to convince her that her return to England was urgently required. Kent, it is to be presumed, got his knowledge of her movements from the letter from her which he reads when placed in the stocks. See end of Act II. sc. ii.

Day 6. Act III. sc. vii. Next morning Edmund accompanies Goneril back to Albany to acquaint him with the landing of the French army, and to urge him to make preparations for opposing it. After their departure Cornwall and Regan revenge themselves on Gloucester by putting out his eyes. One of the servants attempting to defend his master is slain, but in the scuffle gives Cornwall his death wound. Gloucester is turned out to wander where he will, and in

Act IV. sc. i. Edgar, the supposed madman, whom he had seen "*I' the last night's storm*" (l. 34), leads him on his way to Dover.

Day 7. Act IV. sc. ii. Before the Duke of Albany's Palace, Goneril and Edmund arrive ; they find that the Steward, Oswald, has already acquainted the Duke with the landing of the French, and he has received that and other news so strangely that Goneril, after something very like a declaration of love, sends Edmund back again. Albany now appears, and a scene of mutual recrimination takes place between him and Goneril, interrupted by a messenger who brings news of Cornwall's death. I mark this scene as a separate day, in consideration of the distance which Goneril and Edmund must have travelled between Gloucester's Castle and Albany's Palace ; otherwise it contains no special note of time.

An interval.

Day 8. Act IV. sc. iii. The French camp near Dover. Kent discusses with a gentleman the manner of Cordelia's receiving the letters he had sent her (in Act III. sc. i.). Some short interval between Days 7 and 8 should probably be supposed ; as the news now

is that the forces of Albany and Cornwall are afoot (l. 50-1), which was not the case on the former day. Lear is in Dover, and in his sane moments remembers what has happened; but his deep shame keeps him from the presence of Cordelia.

Day 9. Act IV. sc. iv. I am not sure that I am right in making this scene the commencement of a separate day; it may possibly be the continuation of Day No. 8, or it may be separated from that day by an interval of a day or two. Time is not marked except by the succession of events, but on the whole they induce me to suppose this the morrow of Day No. 8. Lear has been met in the fields, crowned with wild flowers, and Cordelia sends out in search of him. The news is that "The British powers are marching hitherward" (l. 21).

[Act IV. sc. v. The scene shifts to Gloucester's Castle, or, as some editors make it, Regan's Palace. Goneril's steward, Oswald, has arrived with a letter from his Mistress for Edmund; but "he is posted hence on serious matter" (l. 8). Albany's troops, it seems, are already in the field, Regan's are to "set forth to-morrow" (l. 16). Regan warns the Steward that she intends to take Edmund for herself, and she offers him preferment if he can cut off old Gloucester. The position of this scene should mark it as occurring on the same day as scenes iv. and vi.; but the news as to the movement of the troops favours the notion that it represents an earlier date; moreover, if it is allowed to retain its present place, we are called on to believe that Oswald, who again makes his appearance in sc. vi., is present with Regan, and is at Dover on one and the same day. Its true place seems to be in the interval I have marked between Days 7 and 8, and Eccles actually transposes it to that *position*, making it, however, the evening of the day represented in Act IV. sc. ii., my Day 7. On the whole I think it best to enclose it within brackets, as in other cases of scenes which I suppose to be out of the due order of time.—See *As You Like it*, *Antony and Cleopatra*, and *Cymbeline*.]

Act IV. sc. vi. Gloucester and Edgar arrive near Dover. Edgar persuades his father that he has thrown himself without injury from the summit of the cliff. While they are discoursing Lear makes

his appearance, crowned with wild flowers. The people sent out by Cordelia to secure him now enter, and he runs off, pursued by them ; one gentleman, however, remaining a little behind, informs Edgar that the English army is "near and on speedy foot; the main descry / Stands on the hourly thought." I do not pretend to understand this gentleman's language, but no doubt his meaning is that the English army is expected hourly to make its appearance ; and indeed, at the end of the scene a drum is heard afar off. After the departure of this gentleman the Steward enters and attempts the life of Gloucester, but is himself slain by Edgar.

Day 10. And last. Observe that this must be a separate day if Act IV. sc. v. is properly placed ; for Regan's troops which then were to set forth *on the morrow* are now present, led by Edmund. Indeed, but for the almost lightning-speed of the action, some little interval might be supposed between this and Day 9. The tap of the drum, heard in the last scene, is, however, against such an arrangement of the time.

Act IV. sc. vii. Lear has been found, and after long sleep (l. 18) awakes, with recovered mind, to be reconciled to Cordelia, on *this the day of battle* (see last line).

Act V. sc. i. to iii. For our purpose of ascertaining the "time" of the plot it is not necessary to trace the course of these scenes, they are all connected with the battle which now takes place, and end with the deaths of Regan, Goneril, Cordelia, and Lear ; Gloucester and Edmund : and the "poor Fool" too, as I think, with Sir Joshua Reynolds ; though most editors are agreed that this phrase is applied by the dying Lear in affectionate familiarity to Cordelia.

The longest period, including intervals, that can be allowed for this Play is one month ; though perhaps little more than three weeks is sufficient. My division of the time, in days, is as follows :—

Day 1. Act I. sc. i.

„ 2. Act I. sc. ii.

An Interval of something less than a fortnight.

„ 3. Act I. sc. iii., iv. and v.

„ 4. Act II. sc. i. and ii.

- Day 5. Act II. sc. iii. and iv., Act III. sc. i.—vi.
 „ 6. Act III. sc. vii., Act IV. sc. i.
 „ 7. Act IV. sc. ii.

Perhaps an *Interval* of a day or two.

- „ 8. Act IV. sc. iii.
 „ 9. Act IV. sc. iv., v. and vi. [But see comment on sc. v.]
 „ 10. Act IV. sc. vii., Act V. sc. i.—iii.

It is perhaps well to remind the reader that sc. iii. of Act IV., to which I assign a separate day (No. 8), is not represented in the Folio at all. Either version (Quarto and Folio) contains passages not found in the other; but these passages (now combined in our modern texts) need no consideration in determining the time of the action.

I add the scheme of time adopted by my predecessor, Eccles (see note at the end of *Merchant of Venice*).

Day 1. Act I. sc. i.

An interval of many months, during which Lear has resided alternately with both his daughters. To get this long interval Eccles is compelled to consider Lear's speech, Act I. sc. iv.—“What, fifty of my followers at a clap! Within a fortnight!”—either as “an unhappy oversight,” or as having relation only to the month he is now spending with Goneril. He further severs the connection of Act I. sc. ii. with Act I. sc. i. by consigning to the margin Gloucester's speech—“the king gone to-night,” etc.—which I have quoted in Day 2, and transposes the scene bodily to the beginning of Act II. (my Day 4), thereby also getting rid of the difficulty I have noted in sc. i. of that Act,—Edmund's long concealment in his father's castle.

- „ 2. Act I. sc. iii., iv. and v.
 „ 3. Act I. sc. ii., Act II. sc. i. to iv., and Act III. sc. i. to vi.
 „ 4. Act III. sc. vii., and Act IV. sc. i.
 „ 5. Act IV. sc. ii. and sc. v.—See my comment on sc. v.
 „ 6. Act IV. sc. iii., iv. and vi.
 „ 7. Act IV. sc. vii.
 „ 8. Act V.

Mr. Eccles' scheme, however ingenious in some respects, cannot, I think, be reconciled with the notes of time the Play itself contains.

OTHELLO.

FIRST printed in Quarto (many passages omitted); the only divisions marked are Acts II., IV., and V. In the Folio the play is divided into acts and scenes; sc. iii. of Act II. is, however, not numbered.

Day 1. Act I. sc. i. to iii. The whole time comprised in this Act is but an hour or two of one night. It is clear that Othello has only this night taken Desdemona from her father's house and married her. He sets out for Cyprus within an hour of the breaking up of the meeting in the Senate house, leaving to Iago to follow him with Desdemona.

An interval; the voyage to Cyprus.

Day 2. Act II. sc. i. Cyprus. Cassio, who quitted Venice at the same time as Othello, but in another ship, is the first to arrive. Iago, with Desdemona, etc., arrives next, and Cassio remarks of him that—

“——his footing here anticipates our thoughts
A se'cnnight's speed.”

Othello next lands in the Island, with wonder, great as his content, to find his wife here before him. Iago plots with Roderigo the affray to take place at night, by means of which he hopes to displant Cassio.

Act II. sc. ii. This same day a herald proclaims “full liberty of feasting from this present hour of five till the bell have told eleven;” for besides the beneficial news of the perdition of the Turkish fleet, it is the celebration of Othello's nuptial.

Act II. sc. iii. At night the quarrel, concerted by Iago and Roderigo, takes place on the court of guard, and ends in Cassio being dismissed from his office. Counselling by Iago, he resolves to apply to Desdemona the next morning to obtain his pardon, and Iago plots to make this the occasion of poisoning Othello's mind by bringing

"him jump when he may Cassio find / Soliciting his wife." It is morning when Iago ends this scene. Roderigo, who returns to Iago after the affray is over, complains:—"I do follow here in the chase, not like a hound that hunts, but one that fills up the cry. My money is almost spent:" etc. etc. Considering that this is his *first* night on the island, this speech is somewhat unreasonable and embarrassing.

Day 3. Act III. sc. i. Cassio, who has not been a-bed, appears with musicians before the castle to bid "Good morrow, general." Iago joins him, and sends out Emilia to bring him in to speak with Desdemona.

Act III. sc. ii. Othello gives letters to Iago to be sent off by the Pilot to the Senate with his duty, and bids him then repair to him, on the fortifications, which he goes off to inspect.

Act III. sc. iii. Cassio has his interview with Desdemona, who promises to intercede for him. As Iago had plotted, he now with Othello appears on the scene, and Cassio, who dares not yet face his general, abruptly departs, giving Iago occasion to drop a hint at his stealing away so "guilty-like." For the moment, this hint produces little effect, and at Desdemona's intercession, Othello promises her that he will reinstate Cassio, "let him come when he will." On this promise she leaves him with Iago, who at once renews his provocation of Othello's jealousy, and then departs leaving him to chew the bitter cud. Desdemona, re-entering with Emilia, disperses his suspicions; she comes to call him in to the dinner to which he has invited the generous islanders. Othello complaining of a pain in the forehead, she offers him the handkerchief to bind his head. He puts it from him and it drops, and they go out together. Emilia, who remains, picks up the handkerchief, which her wayward husband hath a hundred times [when?] woo'd her to steal. Iago re-entering obtains it from her and sends her off; he determines to lose it in Cassio's lodging and let him find it, and by his possession of it afford a proof to the Moor of Desdemona's guilt. While he is thus contriving the course of his villainy, Othello—who but a few minutes before left the scene to feast the generous islanders—

re-enters, his jealousy revived, and flaming mountains high. Iago artfully adds fuel to the fire; tells him of Cassio's talk in sleep ("I lay with Cassio lately." When? Cassio has not been a-bed since his arrival in Cyprus), of his possession of the handkerchief,—yet on his own person—and works him into a state of blind, murderous rage. He charges Iago with the death of Cassio—

"Within these three days let me hear thee say
That Cassio's not alive;"—

and withdraws to furnish himself

"——with some swift means of death
For the fair devil,"—Desdemona.

From the commencement of Act II.—the arrival in Cyprus—up to this point, the end of sc. iii. Act III., although the dialogue is full of allusions and statements necessarily supposing and requiring the lapse of a considerable period of time since the arrival, there is yet no loop-hole for escape from the fact that we have yet arrived but to mid-day of the second day in Cyprus, and at this point Desdemona's fate is sealed. Long time between the effect and cause would now be inconsistent with the violence of the Moor's passion, and we shall find that the following scenes only comprise the remainder of this second day in Cyprus, ending at night with the murder of the heroine.

Act III. sc. iv. Desdemona, yet unconscious of her husband's jealousy, sends for Cassio:—"tell him I have moved my Lord on his behalf." Clearly a reference to her intercession at the beginning of Act III. sc. iii.; as also is the dialogue between her and Othello when he appears in the present scene.

Des. ——— Come now, your promise.

Oth. What promise, chuck?

Des. I have sent to bid Cassio come speak with you."

Othello now enters to ascertain for himself whether she has parted with the handkerchief. "Would he have let an hour elapse," as Professor Wilson cogently asks, "before making the enquiry?" The certainty of its loss makes him break away in "strange unquietness," as Emilia mildly puts it. Cassio, with Iago, now enters to renew

his suit; but the time is not propitious, and Desdemona prays him to "walk hereabout" till she can effect something in his behalf. Left alone, Cassio is visited by Bianca, who complains that he has absented himself from her *for a week*. An attempt has been made to explain this note of time by supposing it to refer to a previous connection of Cassio with Bianca in Venice. It must, however, be confessed that this explanation is not entirely satisfactory. (See note 9, p. 218, Var. ed. 1821, vol. ix.) Cassio, who—as Iago had plotted—has now got the handkerchief, gives it to Bianca to have the work taken out, *i. e.* copied, before its owner shall demand it from him. She asks him to see her soon at night, and he promises that he will see her soon.

Act IV. sc. i. Iago continues to stir the Moor's jealousy, and works on his passion till he falls into a fit. At this moment Cassio enters, and Iago telling him that "This is his second fit; he had one *yesterday*" (again an impossible note of long time), bids him retire for a while and return presently, when Othello is gone. The Moor recovers, and Iago places him where he may overhear, unseen, his conversation with Cassio. Cassio re-entering, Iago so manages this conversation that while they really talk of Bianca, Othello is made to believe that Desdemona is referred to. Hereupon Bianca returns with the handkerchief which Cassio had given her *even now*, in the preceding scene; she accuses him, in her jealousy, of having received it from some other mistress; and flounces out, telling him angrily, "An you'll come to supper to-night you may; an you will not, come when you are next prepared for." Iago sends Cassio off after her, and agrees to meet him at supper with her. Othello now comes forward: the sight of the handkerchief has hardened him against the love and pity yet struggling in his bosom, and he resolves to strangle Desdemona in her bed this night; while Iago undertakes the death of Cassio. A trumpet now announces the arrival of Lodovico, from Venice, with letters from the Duke and Senators to Othello, commanding him home, and deputing Cassio in his government, Desdemona enters with Lodovico. Othello, on her expressing satisfaction at Cassio's promotion, strikes her and drives her in. He invites Lodovico to sup with him this night.

Act IV. sc. ii. Othello questions Emilia as to her mistress's conduct; he then in private with Desdemona directly accuses her of unchastity, and leaves her; Emilia returns, endeavours to console her mistress, and fetches Iago, who offers his hypocritical condolences. The trumpets then "summon to supper. / The Messengers of Venice stay the meat." Exeunt Desdemona and Emilia, and enter Roderigo. Here again Iago makes a cat's-paw of the foolish Roderigo, and engages him to assassinate Cassio this night as he returns from supper with Bianca, between twelve and one. Here again, too, Roderigo embarrasses us mightily with the reproaches with which he assails Iago. Every day, it appears, he has been daffed off with some device or other; he will endure it no longer; he has wasted himself out of his means; the jewels Iago has had from him to deliver to Desdemona would half have corrupted a votarist; etc. etc. And yet this is only the *second* day of his sojourn in Cyprus.

Act IV. sc. iii. After the supper. "Enter Othello, Lodovico, Desdemona, Emilia, and Attendants." Othello bids his wife to get to bed on the instant, and goes out to walk a little way with his guests. Desdemona, attended by Emilia, prepares for bed. Scene closes.

Act V. sc. i. Iago places Roderigo where he may waylay Cassio on his return from Bianca's. Cassio enters. Roderigo "makes a pass at Cassio;" Cassio "draws and wounds Roderigo." "Iago from behind wounds Cassio in the leg, and exit." Roderigo and Cassio both fall, and Cassio calls for help. Othello enters, and hearing the cries, supposes that Iago is about his work, and so goes out to effect his.

Lodovico and Gratiano enter, attracted by the cries of Cassio and Roderigo; Iago joins them, as though newly risen from bed, and slyly gives Roderigo a finishing stab. Bianca enters, and Iago tries to cast suspicion on her. Emilia also arrives. Iago sends her to the Citadel to "tell my Lord and Lady what hath happ'd," and, with the others, carries off Cassio. It should be remarked that the stage directions here are not in the Quartos or Folios; they, however, give the obvious business of the scene correctly.

Act V. sc. ii. The last. Desdemona asleep in bed. Othello enters.—No need now to dwell on the details of the dreadful tragedy

which ensues. The time is insuperably fixed as the night of the second day in Cyprus.

The time, then, of this tragedy is three days ; with one interval.

Day 1. Act I. in Venice.

Interval ; the voyage to Cyprus.

„ 2. Act II.

„ 3. Acts III., IV. and V. } in Cyprus.

NOTE.—Professor Wilson (see *Tran. N. Sh. Soc.* for 1875-6, part ii. p. 358—87) has so ably—and amusingly—discussed the plot of this play, both as regards long and short time, and decides so emphatically that the solution of its mystery is only to be found in the “TREMENDOUS DOUBLE-TIME AT CYPRUS,” that it may seem rash on my part to hint that he has not quite done justice to a theory of *long time at Venice*, which would in some degree relieve our perplexity. He sets up and very ably knocks down again a theory of long time at Venice *after marriage*, and I fully agree with him, that on the night represented in the opening scenes in Venice, Othello then first takes Desdemona from her father’s house and marries her, and does not consummate the marriage till they arrive in Cyprus ; but he has only a “Pah ! Faugh !” to bestow on the theory of long time at Venice *before marriage*. “I cannot believe,” says he, “if Shakespeare intended an infidelity taking precedency of the marriage, that he would not by word or hint have said so.” He, however, entirely omits notice of the fact that the very foundation on which Iago builds up Othello’s monstrous jealousy is the connection, so repeatedly referred to, of Cassio with Desdemona before the marriage ; and of his having been from first to last the confidant of Othello’s wooing, going between the lovers very oft. Surely this is a pretty strong hint ; and Othello, in Act IV. sc. ii., where he first directly accuses Desdemona of unchastity, gives another, pretty strong too—

“I cry you mercy, then :

I took you for *that cunning whore of Venice*

That married with Othello.”

Wilson’s argument too as regards Emilia can scarcely be considered satisfactory. He asserts that Othello’s request, on going aboard at Venice, to Iago—“I prithee, let thy wife attend on her”—“is

conclusive evidence to Emilia's being then *first* placed about Desdemona's person. It has no sense else; nor is there the slightest ground for supposing a prior acquaintance, at least intimacy. What had an Ensign's wife to do with a Nobleman's daughter?" etc. That he should place this as an *argument* before his submissive subjects is "conclusive evidence" of the autocratic power of Christopher North; but that he should expect the outside world to receive it as such supposes a belief in human gullibility infinitely amusing. To anyone not wholly given up to "double-time," Othello's request might seem reasonable evidence in favour of a prior acquaintance between Emilia and Desdemona; and such a one would have no greater difficulty in believing that an Ensign's wife might have to do with a Nobleman's unmarried daughter than in believing, as he must, that she has to do with her after her marriage. Rightly considered, there is, moreover, good ground for supposing a *prior acquaintance*, in the very first lines of the Play—

"Tush! never tell me;" says Roderigo, "I take it much unkindly
That thou, Iago, who hast had my purse
As if the strings were thine, shouldst know of this," etc.

The speech is unintelligible, Roderigo's whole connection with Iago is impossible, except on the supposition that Iago has for some time previous to the commencement of the action been fooling the poor gull on the strength of his acquaintance, and therefore probably of Emilia's acquaintance with Desdemona. It offers the only *possible* explanation of the reproaches with which Roderigo assails Iago here and in subsequent scenes in Cyprus, Act II. sc. iii., Act IV. sc. ii. The "hundred times" that Iago has woo'd his wife to steal the handkerchief¹ (Act III. sc. iii.); Othello's questioning with Emilia (Act IV. sc. ii.), and numerous incidents of her connection with Desdemona, are only *possible* on the supposition of this prior

¹ This handkerchief was the Moor's *first* gift to Desdemona (see Act III. sc. iii. l. 291 and 436, and Act V. sc. ii. l. 215); a *betrothal* gift, not a *marriage* present: so at least I interpret the lines—

"And bid me, when my fate would have me wive,
To give it her." (Act III. sc. iv. l. 64—5.)

acquaintance, for the belief in which Wilson sees not the slightest ground.¹

But though I think it must be admitted that long time at Venice before marriage is an element worthy of consideration as affording some explanation of many otherwise simply impossible incidents of the play, I am forced to admit that this explanation is far from satisfactory. Incidents such as the recall of Othello by the Senate before it could be known that he had landed in Cyprus are not affected by it in the least. Long time at Cyprus *after marriage* is absolutely necessary for the probability of the plot; but before I seek refuge in the unexplained and inexplicable mystery of "double time,"² I should like to be convinced that the author himself did not provide it. I say, with Professor Wilson, that, "with his creative powers, if he was determined to have Two Calendar Months from the First of May to the First of July, and then in One Day distinctly the first suspicion sown and the murder done, nothing could have been easier to him than to have imagined, and indicated, and hurried over, the required gap of time." Long familiarity with Shakespeare's work has convinced me, as it must have convinced most students, that we cannot with certainty affirm that any of his plays have reached us in the state in which they left his hands: in some cases their corruption and mutilation for stage purposes can be proved to demonstration, and it is quite possible that in *Othello* some scenes may have been struck out and others so run together as to confuse the time-plot originally laid down by the author. The links in the chain of time, the absence of which so startles the reader, would not be, and indeed are not, missed in the visible action on the stage; but we should not therefore rashly jump to the conclusion that they never existed, and therefore that the author deliberately

¹ Mr. E. H. Pickersgill, however, calls attention to the time occupied by the voyage to Cyprus as suggesting a *possible* explanation with reference to Emilia's "hundred times."

² "*Talboys*. Through that mystery, you alone, sir, are the man to help us through—and you must.

North. Not now—to-morrow. Till then be revolving the subject occasionally in your minds.*

* Professor Wilson never resumed the subject in Blackwood.—ED."

designed an impossible plot. The play was first printed in an abridged form in 1622, six years after the death of its author, and but for the more complete version in the Folio edition of the following year, the abridgment in the Quarto could never have been detected; and the Folio itself is not above suspicion: with reference to one passage of this play, Malone notes—"A careful comparison of the Quartos and Folio incline me to believe that many of the variations, which are found in the later copy, did not come from the pen of Shakspeare" (p. 403, vol. ix. ed. 1821).

ANTONY AND CLEOPATRA.

FIRST printed in the Folio, with no division of acts and scenes.

Day 1. Act I. sc. i. Alexandria. Messengers arrive with news from Rome for Antony; he will not hear them, and disposes himself for mirth with Cleopatra.

Act I. sc. ii. The same. On the sudden, a Roman thought hath struck Antony, and he sends for the Messengers; their news determines him to depart at once. One item is the death of Fulvia (B.C. 40).

Act I. sc. iii. The same. Antony takes leave of Cleopatra.

Act I. sc. iv. Rome. Octavius and Lepidus comment on the disorders of Antony; they prepare to oppose Pompey and his allies. This scene in Rome may probably be bracketed in point of time with the preceding scenes in Alexandria.

An Intervál—some forty days.

Day 2. Act I. sc. v. Alexandria. Alexas brings a message and a present of a pearl to Cleopatra from Antony. On his journey he has met "twenty several messengers" sent by the Queen to Antony, and she says,

"He shall have every day a several greeting."

We may suppose then an interval of some forty days between the departure of Antony from Alexandria and the return to it of

Alexas; but this also requires us to suppose that Alexas quitted Antony while yet but half way on the journey to Rome, if, as I suppose, this scene in Alexandria is to be considered coincident with Act II. sc. ii., Antony's arrival in Rome.

Act II. sc. i. Messina. "Enter Pompey, Menecrates, and Menas, in warlike manner." Menas has heard that Cæsar and Lepidus are in the field. This news Pompey declares to be false; he knows they are in Rome looking for Antony. Varrius brings intelligence that Antony has left Egypt, and is hourly expected in Rome.

Act II. sc. ii. Rome (B.C. 40). The Triumvirs meet, and Cæsar and Antony are reconciled; the latter accepting, as a bond of union, Octavia, Cæsar's sister, for his wife. Antony agrees to join with Cæsar and Lepidus in opposing Pompey. The affair requires haste:

"Yet," says he, "ere we put ourselves in arms, dispatch we
The business [the marriage] that we talk'd of;"

and Cæsar leads him straight to view his sister. Enobarbus then gives Agrippa his famous description of the meeting of Antony with Cleopatra (B.C. 41—40).

Act II. sc. iii. The same. "Enter Antony, Cæsar, Octavia betweene them." The first lines of this scene must represent the termination of the meeting proposed in the preceding scene. At the end of it Antony bids Octavia and Cæsar good night, and she and Cæsar evidently go out together; though the only stage direction is "Exit." We are, then, clearly in Antony's first day in Rome; yet his conversation with the Soothsayer, who now enters, would suppose the lapse of some time since his arrival: he addresses him—"Now, sirrah, you do wish yourself in Egypt?" and the Soothsayer admits it both for his own sake and Antony's; for he—and Antony himself—has noted that in Cæsar's presence Antony's genius is abashed: at games of hazard, at cock and quail fighting, he still has been worsted. Antony resolves that he will return to Egypt; for

"—though I make this marriage for my peace,
I' the east my pleasure lies."

He also now commissions Ventidius for Parthia as—immediately

before his meeting with Cæsar—he had resolved to do, if things went well (see l. 15, Act II. sc. i.). This commission also gives a note as of time past since his arrival in Rome. The fact is, distant periods of time are brought together in this scene, as in many other places of the drama. In Plutarch the facts dwelt on by the Sooth-sayer, and Ventidius's mission, follow the meeting with Pompey represented in sc. vi. and vii. of Act II. In “dramatic” time I conceive that all these scenes, in Alexandria, Messina, and Rome, from Act I. sc. v. to Act II. sc. iii., should be included in Day No. 2.

Day 3. Act II. sc. iv. Lepidus sets out on the expedition against Pompey. He prays Mæcenas and Agrippa to hasten their generals after. Agrippa replies that—

“——Mark Antony
Will e'en but kiss Octavia, and we'll follow.”

The morrow of Day 2 may be assigned to this scene, which may also be supposed the day of Antony's marriage (B.C. 40).

An interval. Time for the news of Antony's marriage to reach Alexandria; and for the Triumvirs to meet with Pompey near Misenum.

Day 4. Act II. sc. v. Alexandria. Cleopatra receives the news of Antony's marriage with Octavia.

Act II. sc. vi. and vii. Near Misenum (B.C. 39). The Triumvirs meet with Pompey and come to terms. Pompey feasts them on board his galley. These two scenes may, without much difficulty, be supposed coincident with the preceding sc. v. in Alexandria.

An interval (?); time for the Triumvirs to return to Rome.

Day 5. Act III. sc. i. Syria. Ventidius as it were in triumph; having defeated the Parthians (B.C. 38). He sets out for Athens, whither he hears that Antony purposeth. This Syrian scene and the Roman scene which follows may, I think,—notwithstanding the shuffling of the historic dates—be included in the dramatic Day No. 5.

Act III. sc. ii. Rome (B.C. 39). Antony and Octavia take leave of Cæsar and depart for Athens. Enobarbus commences the scene with—

"They have dispatch'd with Pompey, he is gone ;
 The other three [the Triumvirs] are sealing. Octavia weeps
 To part from Rome ; Cæsar is sad ; and Lepidus,
 Since Pompey's feast, as Menas says, is troubled
 With the green sickness."

These lines annihilate time and space. Dramatically Misenum and Rome become one. The treaty with Pompey concluded at Misenum becomes a Roman business ; and the interval I have marked between this and the preceding act is of dubious propriety. It becomes still more so if we include in Day 5 the following scene, which certainly cannot be later than the morrow of Act II. sc. v.

[Act III. sc. iii. Alexandria. Cleopatra has again before her the messenger who brought her news of Antony's marriage. She consoles herself with his depreciatory account of Octavia's beauty. Time is so shuffled in these scenes that I find it extremely difficult to make out any consistent scheme ; on the whole I incline to transfer this scene to Day 4, and accordingly place it within brackets. It might follow, in stage representation, sc. vi. and vii. of Act II., or, better perhaps, come between them, thus affording variety to the audience and an equal distribution of repose and action to the players.]

An interval—much wanted historically—may now be marked.

Day 6. Act III. sc. iv. Athens (B.C. 37—35). Dissensions have broken out between Antony and Cæsar. Octavia offers to mediate between them, and Antony gives her leave to depart on her embassy.

Act III. sc. v. The same. Enobarbus and Eros. Further details of the dissensions between the Triumvirs. Cæsar, after the new war with Pompey, and the death of the latter (B.C. 35), has deposed and imprisoned Lepidus.

An interval ; Octavia's journey from Athens to Rome.

Day 7. Act III. sc. vi. Rome (B.C. 36—32). The news is that Antony, whom we last met in Athens, has returned to Alexandria and Cleopatra, and is preparing for war with Cæsar. Octavia enters to learn this news, which has arrived before her, and to find her embassy hopeless.

An interval.

Day 8. Act III. sc. vii. Antony's camp near Actium. Cæsar with speed beyond belief has arrived with his forces. Antony, led by Cleopatra, and against the advice of his generals, resolves to fight him by sea.

Day 9. Act III. sc. viii. and ix. Alternately in Cæsar's and Antony's camp. Preparations for the sea fight.

Act III. sc. x. The land armies on both sides march over the stage, one one way, one the other. Noise of the sea fight within (B.C. 31). Cleopatra flies, followed by Antony, toward Peloponessus. Canidius, Antony's land general, resolves, as others have done, to submit to Cæsar. Enobarbus and Searus follow Antony.

The time of these last four scenes, vii. to x., I have divided between Days 8 and 9; probably the correct "dramatic" time, with which alone we are concerned.

An interval.

Day 10. Act III. sc. ii. "Enter Antony with Attendants." He bids them divide his treasure among them, and fly from him for safety. Cleopatra enters to excuse herself for her flight and to comfort him. Antony it seems has sent his schoolmaster, as Ambassador to Cæsar. "We sent our schoolmaster; / Is he come back?"

Editors place this scene at Alexandria, and it was from that place that he despatched his schoolmaster, Euphronius, as Ambassador. The chief part of the scene, the distribution of his treasure, and first meeting with Cleopatra, after the flight from Actium, took place at Tœnarus, on board Cleopatra's galley. No locality is named in the Folio. Two distinct periods of time are knit together in this scene.

Act III. sc. xii. Cæsar's camp (B.C. 30). Before Alexandria it is to be presumed; though Euphronius, who now appears, was sent to Cæsar in Asia. Cæsar rejects Antony's petition to be allowed to live in Egypt or, failing that, as a private man in Athens. To Cleopatra he promises favor

"——so she
From Egypt drive her all-disgraced friend,
Or take his life there."

Euphronius departing, Cæsar sends Thyreus to win Cleopatra from Antony.

Act III. sc. xiii. Alexandria. Euphronius returns to Antony, who determines to send Cæsar a challenge to single combat. Thyreus arrives on his embassy to Cleopatra. Antony, taking him kissing the Queen's hand, orders him to be whipped, and sends him back. He determines to have one more feast to-night. Enobarbus begins to waver in his loyalty to him.

Act IV. sc. i. Cæsar's camp. Cæsar reads and treats with disdain Antony's challenge. He determines that to-morrow he will fight "the last of many battles."

Act IV. sc. ii. Alexandria. Antony learns the rejection of his challenge by Cæsar. He resolves to fight him to-morrow by sea and land; and then, with Cleopatra and his captains, proceeds to supper, to drown consideration.

Act IV. sc. iii. The same. At night. Soldiers on guard. They refer to the land and sea fight purposed for to-morrow. They hear strange music in the air and under the earth, which they interpret to be the god Hercules, whom Antony loved, now leaving him.

All these scenes—Act III. sc. ii. to Act IV. sc. iii.—may, with dramatic propriety, be supposed to represent the business of one day, No. 10.

Day 11. Act IV. sc. iv. Alexandria. Early morning. Cleopatra helps to arm Antony. His captains come to bring him to the port.

Act IV. sc. v. Antony's camp. He learns the defection of Enobarbus, and sends his treasure after him.

Act IV. sc. vi. Cæsar's camp. Cæsar orders Agrippa to begin the fight. A soldier informs Enobarbus, who is now with Cæsar's army, of Antony's bounty. In his shame and grief he resolves to seek some ditch wherein to die.

Act IV. sc. vii. The field of battle. Antony beats Cæsar to his camp.

Act IV. sc. viii. Antony returns from the field, resolving to renew the fight to-morrow. He is received into the town by Cleopatra.

Act IV. sc. ix. Cæsar's camp. At night. The sentinels overhear the last words of Enobarbus, who dies of a broken heart. They carry out his body.

Day 12. Act IV. sc. x. and xi. Both Antony and Cæsar prepare for the day's battle.

Act IV. sc. xii. Antony beholds his fleet yielded to the foe, and gives up all for lost. Believing himself to be betrayed by Cleopatra, he resolves to be revenged on her. She flies from him.

Act IV. sc. xiii. Alexandria. Cleopatra takes refuge in the monument, and sends Mardian to Antony to report that she has slain herself.

Act IV. sc. xiv. The same. Antony and Eros : Mardian brings the story of Cleopatra's death. Antony, now convinced of her truth, resolves not to out-live her, and calls on Eros to fulfil his promise and slay him. Eros consents, but turns his sword on his own breast and dies. Antony, thus compelled to be his own executioner, wounds himself, but not effectually. Dercetas, with the guard, come at his call, but refuse to complete his work. Dercetas takes his sword, resolving to carry it to Cæsar. Diomedes comes from Cleopatra, who dreading the effect of the report of her death on Antony, sends to inform him of the truth. He then, with some of the guard, carries off the dying Antony to the monument.

Act IV. sc. xv. The monument. Cleopatra and her maids take up Antony into the monument, where he dies in her arms (B.C. 30). She and her maids bear him out to burial.

Act V. sc. i. Cæsar's camp. Dercetas brings the sword of Antony and the news of his death. An Egyptian comes from Cleopatra to learn what intents Cæsar bears towards her. Cæsar sends Proculeius and Gallus to her.

Act V. sc. ii. Alexandria. Cleopatra parleys with Proculeius and Gallus at the gate of the monument. While Gallus holds her in talk, Proculeius and two of the guard ascend by a ladder, enter the monument and seize her, to prevent her slaying herself. Gallus goes with the news of her capture to Cæsar, who sends Dollabella to take charge of her. From him she learns that Cæsar intends to carry her in triumph to Rome. Cæsar comes to visit her and sooth

her; she, however, has determined to end her life, and after his departure gives certain instructions to Charmian. Dolabella re-enters to inform her that within three days it is Cæsar's intention to send her away. He then bids her adieu. Charmian returns, and is quickly followed by a country fellow bearing a basket of figs. Arrayed in her royal robes, the crown upon her head, Cleopatra and her maids prepare for death: the means, the aspics contained in the basket brought in by the Clown. Iras dies first; then Cleopatra (B.C. 30), and the Guard rush in as Charmian last of all applies an asp and dies. Cæsar enters to view the scene of death, and orders the burial of Cleopatra with her Antony.

Much of the business of this scene—not easily to be gathered from the drama itself—is derived by the Editors from Plutarch's history of Mark Antony, on which the Play is founded. I am in some doubt whether a separate day, the morrow of Day 12, should not be marked for these last two scenes, Act V. sc. i. and ii.; historically of course some time elapsed between the deaths of Antony and Cleopatra; but all these scenes from Act IV. sc. x. to the end of the Play are dramatically so closely connected, that in the absence of any specific note of time which would justify this division, I have deemed it best to include them all in one day, the last.

Time of the Play, twelve days represented on the stage; with intervals.

Day 1. Act I. sc. i.—iv.

Interval—40 days?

„ 2. Act I. sc. v., Act II. sc. i.—iii.

„ 3. Act II. sc. iv.

Interval.

„ 4. Act II. sc. v.—vii. [Act III. sc. iii.]

Interval?

„ 5. Act III. sc. i. and ii.

[Act III. sc. iii. See Day 4.]

Interval.

„ 6. Act III. sc. iv. and v.

Interval.

Day 7. Act III. sc. vi.

Interval.

„ 8. Act III. sc. vii.

„ 9. Act III. sc. viii.—x.

Interval.

„ 10. Act III. sc. xi.—xiii., Act IV. sc. i.—iii.

„ 11. Act IV. sc. iv.—ix.

„ 12. Act IV. sc. x.—xv., Act V. sc. i. and ii.

Historic time, about ten years: B.C. 40 to B.C. 30.

CYMBELINE.

FIRST printed in the Folio. Divided into acts and scenes. In Act I., however, the Folio commences sc. ii. with the entry of the Queen, l. 101: the subsequent scenes of this Act, ii., iii., iv., v. and vi. in Globe edition, are therefore numbered in the Folio iii., iv., v., vi. and vii. In Act II. sc. v. is not numbered in the Folio. In Act III. the Folio makes scene vii. commence after the entry of Imogen into the cave. The scene vii. of the Globe edition is therefore numbered viii. in the Folio.

Day 1. Act I. sc. i. The Garden of Cymbeline's Palace. Two Gentlemen, by way of Prologue, discuss the position of affairs. Posthumus has wedded the King's daughter Imogen, for which offence she is imprisoned, he sentenced to banishment. The King himself has lately married a widow, to whose only son, Cloten, he had proposed to marry Imogen. Some twenty years ago the King's two sons, the eldest of them at three years old; the other in swathing-clothes, were stolen from their nursery, and have not been heard of since. The Queen, Posthumus, and Imogen now enter. Posthumus comes to take leave of his wife. The Queen has favoured their meeting with the view of more incensing the King against them, and she now goes out to send him where he may surprise them. They exchange gifts; Imogen gives him a ring, Posthumus places a bracelet on her arm. The King enters and reviles them. Posthumus

departs. The Queen re-entering is charged with the custody of Imogen. Pisanio, Posthumus's servant, comes to offer his services to his mistress; she sends him to see her husband aboard.

Act I. sc. ii. Cloten boasts his valour in an encounter with Posthumus, while the latter was on his way to his ship.

Act I. sc. iii. Pisanio gives an account to Imogen of Posthumus's departure.

An interval. Posthumus's journey to Rome.

Day 2. Act I. sc. iv. Rome. Posthumus arrives at his friend Philario's house. Provoked by Iachimo he wagers his ring against ten thousand ducats on his wife's chastity. Iachimo prepares to depart immediately for Britain to put it to the test.

An interval. Iachimo's journey to Britain.

Day 3. Act I. sc. v. In Cymbeline's Palace. The Queen obtains from Dr Cornelius a drug which she believes to be poison, but which he, suspecting her intentions, has taken care shall only be a sleeping potion. She then tries to shake the fidelity of Pisanio to his master, but finding him firm she presents him, as in friendship, with the drug as a most sovereign medicine; hoping that he may take it and perish by it.

Another possible arrangement in time for this sc. v. would be to make it concurrent with Day No. 2; or again, it might have a separate day assigned to it, to be placed in the interval marked for Iachimo's journey to Britain. Eccles supposes it to occur at some time between the arrival of Posthumus in Rome and the arrival of Iachimo in Britain. Its position as the early morning of Day 3, "whiles yet the dew's on ground," is, however, quite consistent with my scheme of time.

Act I. sc. vi. Pisanio presents Iachimo to Imogen. He brings letters to her from Posthumus, and after Pisanio's exit at once proceeds in his attempt on her virtue, and is repulsed. He then satisfies her that his attempt was only a trial of her fidelity, and begs her to take charge, for the one night that he can remain in Britain, of a trunk

supposed to contain valuable presents for the Emperor of Rome. She promises for its safety to have it placed in her bed-chamber.

Act II. sc. i. Cloten chafes at his losses at a game at bowls. He is told of the arrival of Iachimo, and resolves to see him, hoping to win from him at night what he has lost to-day at bowls.

Act II. sc. ii. Imogen's chamber: a trunk in one corner of it. Imogen lies reading in bed. It is almost midnight when she dismisses her attendant, requesting to be called by four o' the clock, and falls asleep.

Day 4 begins. Iachimo issues from the trunk; he observes the furniture and adornments of the room; takes from Imogen's arm her bracelet, and notes as a voucher of his success, stronger than ever law could make, a mole cinque-spotted on her left breast. The clock strikes three as he goes into the trunk. The scene closes.¹

Act II. sc. iii. An ante-chamber to Imogen's apartment. Early morning. Cloten has been gambling all night and has lost again. With whom has he been playing? Certainly not with Iachimo as he proposed to do in Act II. sc. i. He takes advantage of his being up so late to give his mistress some early morning music; for, in expectation of the divorce the King would force on Imogen, he is now courting her; and music he is advised will penetrate. The King and Queen find him here and commend his diligence. A Messenger now announces the arrival of ambassadors from Rome, one of whom is Caius Lucius. The King bids Cloten, when he has given good morning to his mistress, attend him, as he has need to employ him towards this Roman. Left alone, Cloten knocks at

¹ Malone remarks on this scene.—“Our author is often careless in his computation of time. Just before Imogen went to sleep, she asked her attendant what hour it was, and was informed by her, it was *almost midnight*. Iachimo, immediately after she has fallen asleep, comes from the trunk, and the present soliloquy cannot have consumed more than a few minutes:—yet we are now told that it is *three o'clock*.” Surely the many dramatic-time camels Malone must have swallowed should have enabled him to pass this little lie without straining. Stage time is not measured by the glass, and to an expectant audience the awful pause between the falling asleep of Imogen and the stealthy opening of the trunk from which Iachimo issues would be note and mark of time enough. Instances of the night of one day passing into the morning of the next in one unbroken scene are too frequent in these Plays to need more than a general reference.

[Imogen's door, and tries to bribe one of her women to favour his suit. Imogen enters and repels his insolent attempts at courtship with scorn; she is troubled by the loss of her bracelet. She thinks she saw it this morning, and is confident last night 'twas on her arm. She leaves Cloten, who goes out vowing vengeance for his repulse.

An interval. Iachimo's return journey to Rome.

Day 5. Act II. sc. iv. Rome. In Philario's house. Philario gives a note of the time by his reference to the Roman embassy to Cymbeline.

"By this, your King
Hath heard of great Augustus: Caius Lucius
Will do 's commission thoroughly:" etc.

Iachimo arrives. His information is that when he was at the Britain court, Caius Lucius was then expected, but not approached. As we have seen above, Caius Lucius arrived there on the day on which we must suppose that Iachimo left Britain. Iachimo now proceeds to the business of his journey, and convinces Posthumus of his wife's frailty. He acknowledges that he has lost the wager and gives Iachimo the ring.

Act II. sc. v. Posthumus soliloquizes on the deceit of womankind.

An interval; time for Posthumus's letters from Rome to arrive in Britain.

[Act III. sc. i. Britain. Cymbeline and his Court receive in state Caius Lucius, the ambassador, who comes to demand the tribute till lately paid to Rome. The tribute is denied, and Lucius denounces in the Emperor's name war against Britain. His office discharged, he is welcomed to the court, and bid "make pastime with us a day or two, or longer." The time of this scene is so evidently that of Day No. 4, that I am compelled to place it here within brackets as has been done in other cases where scenes are out of their due order as regards time. (See *As You Like it*, and *Antony and Cleopatra*.) Eccles transfers the scene to follow Act II. sc. iii., making it, as I suppose it to be, part of the day represented in that scene.]

Day 6. Act III. sc. ii. Cymbeline's Palace. Pisanio receives

letters from Posthumus ordering him to put Imogen to death. To enable him to train her forth for this purpose he also sends a letter to Imogen telling her he is in Cambria, and urging her to meet him at Milford-Haven. Imogen arranges with Pisanio to set out on the journey at once.

Act III. sc. iii. In Wales before the cave of Belarius. Enter Belarius, Guiderius, and Arviragus. Belarius, who now goes by the name of Morgan, lets us into the secret that the two young men, his companions—now called Polydore and Cadwall—are, unknown to themselves, the sons of Cymbeline, whom twenty years ago, when unjustly banished, he stole from their father's court. They all three proceed to hunt the deer.

This scene may be supposed concurrent with the preceding scene ii.

An interval, including one clear day. Imogen and Pisanio journey into Wales.

Day 7. Act III. sc. iv. The country near Milford-Haven. Enter Pisanio and Imogen. He reveals to her the purpose of their journey, and shews her Posthumus's letter commanding her death. Her first burst of horror and despair at the vile accusation made against her over, he persuades her to disguise herself as a page and endeavour to enter the service of the ambassador Lucius, who "comes to Milford-Haven to-morrow," so that dwelling haply near the residence of Posthumus she may find the means of unravelling the web of treachery which has immeshed them both. He provides her with the necessary disguise, and as a parting gift of value, gives her the drug received by him from the Queen in Act I. sc. v. He then hastens back to court.

An interval, including one clear day. Pisanio returns to court.

Day 8. Act III. sc. v. In Cymbeline's Palace. The ambassador Lucius takes his departure, and desires "a conduct over-land to Milford-Haven." Lucius has sojourned in Cymbeline's court since Day No. 4: since then the space between Rome and Britain has

been twice traversed—by Iachimo going to Rome, and by the post bringing letters from Posthumus to Pisanio—and Lucius himself appears to have informed the emperor of the failure of his embassy, and to have received a reply; for he says—

“My emperor hath wrote, I must from hence.”

The “day or two, or longer” during which he was invited to rest at Court would hardly suffice for this, unless we are to imagine that Rome is only “behind the scenes, in the green-room.”¹ Yet more than a day or two is inconsistent with Cymbeline’s remark immediately after Lucius’s departure. He misses his daughter—

“*She hath not appear’d*
Before the Roman, nor to us hath tender’d
The duty of the day:” etc.

And this scene, be it observed, can not be put earlier in time, as with Act III. sc. i. was necessary; for Imogen’s absence *now* is the consequence of those journeyings to and from Rome since Lucius’s arrival.

The King sends to seek Imogen, and it then appears that she is really missing. Cloten remarks that he has not seen Pisanio, her old servant, *these two days*. Exeunt all but Cloten. To him enters Pisanio, who has returned to Court. Cloten bullies him into telling where his mistress has gone, and induces him to provide a suit of Posthumus’s garments in which he resolves to set out in pursuit of Imogen.

Act III. sc. vi. Wales. Before the cave of Belarius. Enter Imogen, in boy’s clothes. When Pisanio parted from her Milford was within ken, but since then for *two nights together* she has made the ground her bed, and now on the third evening she arrives faint with hunger and fatigue, before the cave of Belarius. If we suppose, as I think we may, this scene to occur on the same day as the preceding scene, we get—including this day, the day of her departure from Court, and the two intervals suggested by the time she has wandered alone—a period of five days, which may

¹ See Professor Wilson’s Time-Analysis of *Othello*. *N. S. Soc. Trans.*, 1875-6, part ii. p. 375.

be considered sufficient, dramatically, for the journeyings to and from the vicinity of Milford, and not altogether inconsistent with Cymbeline's remark as to her not having lately paid him the daily duty she was bound to proffer. She may have seen him on the day of her departure (Day 6); on the next three days she is absent from his presence, and on the fourth (this Day No. 8) he notices her absence and discovers that she has fled. Even Cloten's remark of his not having seen Pisanio for these two days need not form any serious objection to this scheme of time: and all we can say to Pisanio's remark on quitting Imogen, that Lucius would be at Milford-Haven on the morrow, is, that his prediction has not been verified.

Imogen goes into the cave in search of food, and Belarius, Guiderius, and Arviragus, returning from hunting, find her there and welcome her to their rustic hospitality. It is "almost night" when this scene closes.

[Act III. sc. vii. Rome. Enter two Senators and Tribunes. We learn that Lucius is appointed general of the army to be employed in the war in Britain. This army *is to* consist of the forces "remaining now in Gallia," supplemented with a levy of the gentry of Rome. This scene is evidently out of place. In any time-scheme it must come much earlier in the drama. Eccles, who properly, as I think, transfers sc. i. of Act III. to follow sc. iii. of Act II., also transfers this scene to follow sc. v. of Act II. as part of Day 5: I rather think it may be supposed to occupy part of the interval I have marked as "Time for Posthumus's letters from Rome to arrive in Britain."]

An interval, including one clear day. This interval is marked on the principle of allowing to Cloten for his journey into Wales, about the same time that has been allowed to Imogen and Pisanio.

Day 9. Act IV. sc. i. Wales. Enter Cloten, dressed as Posthumus. He has arrived near the place where he expects to meet with Imogen and her husband, and discourses of the vengeance he means to take on them both.

Act IV. sc. ii. The same. Before the cave of Belarius. Enter Belarius, Guiderius, Arviragus, and Imogen. Imogen is ill; they

pray her to remain with them and rest in the cave while they go a-hunting. She swallows some of the drug given to her by Pisanio and goes into the cave. Cloten enters; he is recognized by Belarius, who fearing an ambush goes out to reconnoitre with Arviragus, leaving Guiderius to deal with him. Cloten attempts to take him prisoner: exeunt fighting. Belarius and Arviragus return: they have found no companies abroad; Guiderius re-enters with the head of Cloten, whom he has killed in fight. He goes out again to throw it in the creek. Belarius determines that they will hunt no more to-day and sends Arviragus into the cave; Guiderius rejoins him, and Arviragus comes out of the cave again to them with Imogen in his arms, as dead. Belarius proposes that Cloten shall be buried with "Fidele," and goes out to fetch the body. They lay them together, strew flowers on them, and exeunt. After a time Imogen awakes from the sleep into which the drug had cast her, and seeing the headless body by her side dressed in her husband's clothes, takes it for Posthumus and casts herself on the body to die. Then, Enter Lucius, Captains, and a Soothsayer. A captain informs Lucius—

"—the legions garrison'd in Gallia,
After your will, have crossed the sea, attending
You here at Milford-Haven with your ships:
They are in readiness."

He also tells him, that the confiners and gentlemen of Italy, under the conduct of bold Iachimo, are expected to arrive with the next benefit o' the wind.

Lucius finds Imogen lying on the body of Cloten, and after questioning her as to her fortunes, engages her in his service and orders the burial of the body.

An interval—a few days perhaps.

Day 10. Act IV. sc. iii. In Cymbeline's Palace. The news is that the Legions from Gallia are landed,

"—with a supply
Of Roman gentlemen, by the Senate sent."

Cymbeline's forces are in readiness, and he prepares to meet the time;

but he is distracted with domestic afflictions: his Queen is on a desperate bed; her son gone, Imogen gone, no one knows whither. Pisanio does; but he also is in perplexity at not hearing from them. He thinks it strange too that he has not heard from his master since he wrote him Imogen was slain. Decidedly Rome must be behind the scenes, somewhere.

Day 11. Act IV. sc. iv. Wales. The noise of the war is round about them, and Guiderius and Arviragus determine to fight for their country; Belarius consents at last to accompany them. Eccles supposes a short interval—for preparations for the engagement—between this and the preceding scene, and begins Act V. with this scene as part of the day represented in that act. Its position as a separate day seems to me to satisfy all the requirements of the plot.

Day 12. Act V. sc. i. The Roman camp. Posthumus, who has been brought here among the Roman gentry, enters with a bloody handkerchief sent him by Pisanio in token of Imogen's death. He determines to disguise himself as a Briton peasant and seek for death fighting on his country's side.

Act V. sc. ii. The field of battle. "Enter Lucius, Iachimo, and the Romane Army at one doore: and the Britaine Army at another: Leonatus Posthumus following like a poore Souldier. They march over, and goe out. Then enter againe in Skirmish Iachimo and Posthumus: he vanquisheth and disarmeth Iachimo, and then leaues him."

Iachimo's conscience is heavy with the thoughts of his treachery to Imogen.

"The Battaile continues, the Britaines fly, Cymbeline is taken: Then enter to his rescue, Belarius, Guiderius, and Arviragus."

"Enter Posthumus, and seconds the Britaines. They rescue Cymbeline, and Exeunt."

"Then enter Lucius, Iachimo, and Imogen." The Romans are routed.

Act V. sc. iii. Another part of the Field. Posthumus narrates to a British Lord the manner of the fight. He has resumed again the part he came in, and on the entry of "two Captaines, and

Soldiers," he gives himself up as a Roman prisoner. "Enter Cymbeline, Belarius, Guiderius, Arviragus, Pisanio, and Romane Captives. The Captaines present Posthumus to Cymbeline, who delivers him over to a Gaoler." Exeunt omnes.

Act V. sc. iv. Posthumus in prison. He falls asleep, and in a vision his ancestors and Jupiter appear to him. A Messenger arrives to bring him before Cymbeline.

Act V. sc. v. In Cymbeline's tent. In this scene all the surviving characters of the drama are brought together. The death of the Queen is announced, and her villainies perpetrated and purposed are revealed. Imogen, as "Fidele," finds favour with Cymbeline, and makes Iachimo confess his guilt; Posthumus discloses himself; Imogen is made known. Belarius reveals the parentage of Guiderius and Arviragus, and in his joy at the recovery of his children Cymbeline frees his Roman captives, makes peace with the Emperor, and resolves to pay the tribute the refusal of which has caused the war—

"Never was a war did cease,
Ere bloody hands were wash'd, with such a peace."

This last line justifies the placing of the whole of the last act, including the battle, Posthumus's imprisonment and the final scene, in one day only.

The time, then, of the drama includes twelve days represented on the stage; with intervals.

Day 1. Act I. sc. i.—iii.

An Interval. Posthumus's journey to Rome.

„ 2. Act I. sc. iv.

An Interval. Iachimo's journey to Britain.

„ 3. Act I. sc. v. and vi., Act II. sc. i. and part of sc. ii.

„ 4. Act II. sc. ii., in part, and sc. iii. [Act III. sc. i. also belongs to this day.]

An Interval. Iachimo's return journey to Rome.

„ 5. Act II. sc. iv. and v.

An Interval. Time for Posthumus's letters from Rome to arrive in Britain.

[Act III. sc. i. See Day No. 4.]

Day 6. Act III. sc. ii. and iii.

An Interval, including one clear day. Imogen and Pisanio journey to Wales.

„ 7. Act III. sc. iv.

An Interval, including one clear day. Pisanio returns to Court.

„ 8. Act III. sc. v. and vi.

[Act III. sc. vii. In Rome. Time, between Days 5 and 6.]

An Interval, including one clear day. Cloten journeys to Wales.

„ 9. Act IV. sc. i. and ii.

An Interval—a few days perhaps.

„ 10. Act IV. sc. iii.

„ 11. Act IV. sc. iv.

„ 12. Act V. sc. i.—v.

NOTE.—This also is one of the plays in which, in the division of its time, I have been preceded by Ambrose Eccles (see notes at the end of *The Merchant of Venice* and *King Lear*).

My scheme of time for this Play is generally in agreement with his, but in one instance we differ widely. He proposes to place an interval between sc. ii. and sc. iii. of Act III. of “some part of a day, a night, and an entire day and night,” and to make scenes iii., iv., v. and vi. of that Act all part of one day. By so doing he is compelled to allow no time for Pisanio to get back to Court after leaving Imogen in Wales, and is forced to explain her reference to the two nights she has wandered alone, as being nights passed with him on her journey into Wales. I fancy he must have been misled in this instance by the fact that in Act III. sc. iii. Belarius, Guiderius, and Aviragus go a-hunting, and in Act III. sc. vi. when they find Imogen in their cave they have just returned from hunting. But as hunting was their daily occupation, there is no need to imagine any connection between these two scenes. His scheme of time in this respect is totally at variance with the requirements of the plot.

PERICLES.

FIRST printed in Quarto with no division of acts and scenes. In the Folio (1664) divided into acts only.

Actus Primus, as in modern editions.

Actus Secundus ends with sc. ii. Act III.

Actus Tertius commences with sc. iii. Act III., and ends with sc. iii. Act IV.

Actus Quartus commences with sc. iv. Act IV., and ends with line 240 of sc. i. Act V.

Actus Quintus includes the rest of the Play.

1st CHORUS. Act I. *Gower* introduces the story of *Antiochus* and his daughter.

Day 1. Act I. sc. i. *Antioch*. *Pericles*, as suitor to the daughter, expounds the dreadful riddle, and, fearing for his life, flies from the Court. *Antiochus* employs *Thaliard* to pursue him and put him to death.

An interval: *Pericles*' journey to Tyre.

Day 2. Act I. sc. ii. Tyre. *Pericles*, fearing the vengeance of *Antiochus* for himself and his people, places *Helicanus* in the government and sets out for Tarsus.

Act I. sc. iii. *Thaliard* arrives in Tyre and hears of the departure of *Pericles*. This and the preceding scene may both be supposed one day.

An interval: *Pericles*' voyage to Tarsus.

Day 3. Act I. sc. iv. Tarsus. *Cleon* laments the misery of his people perishing with famine. *Pericles* arrives with store of corn for their relief.

An interval: time for news from Tyre to reach Tarsus, and for *Pericles*' voyage to Pentapolis.

2nd CHORUS. Act II. *Gower*, with speech and dumb show, informs the audience how *Pericles* (warned by letters from *Helicanus* that it

was no longer safe for him to remain at Tarsus) puts to sea, is shipwrecked and cast on shore.

Day 4. Act II. sc. i. Pentapolis. Pericles, cast up by the sea, is relieved by fishermen, and sets out for the Court of King Simonides (half a day's journey from where he landed) in order to be present at the tournament to take place on the morrow in honour of the Princess Thaisa's birthday.

Day 5. Act II. sc. ii. The court of Simonides. The knights' competitors, among them Pericles, present their shields to the Princess Thaisa and proceed to the lists.

Act II. sc. iii. A banquet after the tournament. Pericles receives the wreath of victory, and finds favour in the eyes of Simonides and the Princess.

Act II. sc. iv. Tyre. Helicanus has heard of the deaths of Antiochus and his daughter, consumed by fire from heaven. The lords of Tyre in the continued absence of Pericles propose to make Helicanus their sovereign; he persuades them to defer their purpose for a twelvemonth and to go in search of Pericles. This scene may be supposed to occur on the same day as the two preceding scenes.

Day 6. Act II. sc. v. Pentapolis. Simonides shifts off the other knights, suitors for the hand of Thaisa, on the plea that she will not consent to wed for one twelvemonth longer, and then marries her to Pericles.

An interval : some eight or nine months.

3rd CHORUS. Act III. *Gower*, with speech and dumb show, informs the audience how Pericles is recalled to Tyre and takes his departure with his wife and the nurse Lychorida; and then introduces him on board ship in a storm.

Day 7. Act III. sc. i. On a ship at sea, in a storm. Thaisa gives birth to a daughter, and, being supposed dead, Pericles is compelled by the mariners to bury her at sea in a chest prepared as her coffin. He then for the sake of the infant makes for Tarsus, intending there to leave the babe at careful nursing.

Day 8. Act III. sc. ii. Ephesus. In the early morning of the following day the chest containing the body of Thaisa is cast ashore. Lord Cerimon, a wealthy and benevolent physician, opens it, and finding the queen yet alive, takes means for her recovery.

An interval of a few days may here be supposed.

Day 9. Act III. sc. iii. Tarsus. Pericles, leaving his daughter Marina and her nurse Lychorida to the care of Cleon and Dionyza, resumes his voyage to Tyre.

Act III. sc. iv. Ephesus. Thaisa, supposing her husband lost at sea, determines to devote herself to the service of Diana. This and the preceding scene may be supposed one day.

An interval of fourteen years is now supposed to elapse. See Act V. sc. iii. ll. 7—9 :

“——She at Tarsus
Was nursed with Cleon ; who at *fourteen years*
He sought to murder ;” etc.

4th CHORUS. Act IV. *Gower* tells how Pericles is established at Tyre ; Thaisa at Ephesus ; and how Marina, growing up in all perfection, eclipses Dionyza’s daughter, to the envy of the mother, who plots her death.

Day 10. Act IV. sc. i. Tarsus. Dionyza engages Leonine to murder Marina. She is saved by Pirates, who carry her off as a captive.

An interval : the voyage from Tarsus to Mytilene.

Day 11. Act IV. sc. ii. Mytilene. Marina is sold by the Pirates to the keepers of the brothel.

Act IV. sc. iii. Tarsus. Cleon reproaches Dionyza with her wickedness. To conceal her crime she has made away with Leonine and has erected a monument to Marina,—now almost finished,—so that when Pericles comes to claim his child he may suppose her to have died a natural death.

This and the preceding scene may be supposed to occur on one and the same day.

An interval of a few days.

5th CHORUS. Act IV. sc. iv. [should be V.]. *Gower*, with speech and dumb show, tells how *Pericles* sails to *Tarsus* to see his daughter, is shown her monument, and, believing her dead, again embarks, his course directed by *Lady Fortune*. The attention of the audience is then again directed to *Marina's* adventures in *Mytilene*.¹

Day 12. Act IV. sc. v. and vi. [should be V. i. and ii.]. *Mytilene*. *Marina's* virtue converts the frequenters of the brothel and reduces its owners to despair. She persuades *Boulton* to get her honest employment in the city.

An interval of three months is to be supposed since *Pericles* beheld his daughter's monument in *Tarsus*. See Act V. sc. i. l. 24 :

"A man who for this *three months* hath not spoken," etc.

6th CHORUS. Act V. [should be VI.]. *Gower* tells of *Marina's* success and virtuous life, and of the arrival of *Pericles' ship* off the coast of *Mytilene*.

Day 13. Act V. sc. i. [should be VI. i.]. *Mytilene*. On board *Pericles' ship*. *Lysimachus*, the governor of the town, visits the sad king and sends for *Marina* to divert his sorrow. *Pericles* discovers in her his daughter. *Diana* appears to him in a vision and commands him to repair to her temple at *Ephesus* and relate before her altar his story.

An interval of some few days for the events narrated in the following chorus.

* In these papers I have avoided any reference to emendations of the text where *time* was not concerned ; but in this Chorus *Steevens's* corruption of lines 13—16 has gained such universal acceptance, even in the best editions, that I feel bound once more to protest against it, and to insist on a restoration of the original arrangement of the lines. *Properly punctuated* they stand thus:—

"Old *Helicanus* goes along. Behind
Is left to govern it, you bear in mind,
Old *Escanes*, whom *Helicanus* late
Advanced in time to great and high estate."

Whether, in the last line, *Sidney Walker's* conjecture of *in Tyre* for *in time* should be adopted I do not pretend to decide ; but one minute's study of the original will convince the reader that *Steevens's* corruption and topsy-turvy arrangement must forthwith be expunged.

7th CHORUS. Act V. sc. ii. [should be VII.]. *Gower* tells of the festivities at Mytilene; of the betrothal of Marina to Lysimachus; of the departure of Pericles with them and his train, and of his arrival at Ephesus.

Day 14. Act V. sc. iii. [should be VII. i.]. Ephesus. In the Temple of Diana. Pericles narrates his story before the altar and is recognized by and recognizes his wife Thaisa, the high priestess. The family thus re-united, Pericles determines to take possession of the kingdom of Pentapolis, now vacant by the death of his father-in-law Simonides, and confers the kingdom of Tyre on Lysimachus and Marina.

8th CHORUS. *Gower*, by way of Epilogue, shortly recapitulates and moralizes the story, and informs the audience of the fate of "wicked Cleon and his wife."

The story of Pericles comprises a period of from fifteen to sixteen years: of which fourteen days are represented on the stage, the chief intervals being accounted for in the choruses.

1st CHORUS introducing—

Day 1. Act I. sc. i.

An interval. Pericles returns to Tyre.

„ 2. Act I. sc. ii. and iii.

An interval. Pericles sails to Tarsus.

„ 3. Act I. sc. iv.

2nd CHORUS. *An interval*: Pericles' sojourn at Tarsus, departure therefrom, and arrival at Pentapolis.

Day 4. Act II. sc. i.

„ 5. Act II. sc. ii.—iv.

„ 6. Act II. sc. v.

3rd CHORUS. *An interval* of some eight or nine months: Pericles' marriage, wedded life, and departure from Pentapolis.

Day 7. Act III. sc. i.

„ 8. Act III. sc. ii.

An interval of a few days.

„ 9. Act III. sc. iii. and iv.

4th CHORUS. *An interval* of fourteen years : education of Marina in Tarsus.

Day 10. Act IV. sc. i.

An interval : Marina's voyage from Tarsus to Mytilene.

„ 11. Act IV. sc. ii. and iii.

5th CHORUS. Act IV. sc. iv. [should be V.]. *An interval* of a few days Pericles arrives in Tarsus, and departs therefrom on learning his daughter's supposed death.

Day 12. Act IV. sc. v. and vi. [should be V. i. and ii.].

6th CHORUS. *An interval* of three months between the departure from Tarsus of Pericles and his arrival at Mytilene.

Day 13. Act V. sc. i [should be VI. i.].

7th CHORUS. Act V. sc. ii. [should be VII.]. *An interval* : sojourn in Mytilene and voyage to Ephesus.

Day 14. Act V. sc. iii. [should be VII. i.].

8th CHORUS : epilogue.

The division of the Play into five acts in the Folio edition has evidently been made quite at random : Malone's division, adopted by all subsequent editors, is no doubt much to be preferred : for the first three acts he follows the chorus-division of the original ; but he appears to have been hampered by the superstition that no drama can have more than five acts, and he has accordingly crammed the 4th, 5th, 6th, and 7th chorus-divisions into Acts IV. and V. Of course in this analysis I have been obliged for the convenience of reference to follow the general usage ; but the Play consists of *seven acts*, distinctly marked by the *choruses*. The original division of the drama should be restored and the acts and scenes numbered accordingly.

X. TIME-ANALYSIS OF THE PLOTS OF SHAKSPERE'S PLAYS.

BY

P. A. DANIEL.

(*Read at the 53rd Meeting of the Society, 13th June, 1879.*)

PART III. THE HISTORIES.

Note.—No attempt is here made at Chronological arrangement: the order taken is that of the First Folio and of the Globe edition: to the latter of which the numbering of Acts, Scenes, and lines refers. By one "Day" is to be understood the whole or any portion of the twenty-four hours from midnight to midnight. All intervals are supposed to include, at the least, one clear day from midnight to midnight: a break in the action of the drama from noon one day to noon the next is not here considered an interval.

KING JOHN.

FIRST printed in Folio; divided into acts and scenes.

Actus primus consists of *Scæna prima* = the whole of Act I., and *Scæna secunda* = the whole of Act II.

Actus secundus contains only the first 74 lines of Act III. sc. i.

Actus tertius, *Scæna prima*, commencing with line 75 of Act III. sc. i., includes the rest of that scene; *Scæna secunda* = sc. ii. and iii.; *Scæna tertia* = sc. iv.

Actus quartus and *Actus quintus* as in Globe edition, except that Act V. is wrongly headed *Actus quartus*.

Day 1. Act I. sc. i. Court of King John. Chatillon, ambassador from France, calls on John to resign the crown in favour of

Arthur, and on refusal denounces war. John settles the dispute between Robert Faulconbridge and his bastard brother Philip, recognizing the latter as the son of Richard Cœur-de-lion. Lady Faulconbridge confesses to Philip her fault and his parentage.

An interval. Return of the French ambassador and arrival of John in France.

Day 2. Act II. sc. i. Before Angiers. France and Austria join their forces and are about to besiege the town in the right of Arthur, when Chatillon arrives and announces the approach of John. Adverse winds had delayed his return from England, and enabled the English army to land as soon as he. John enters with his army, etc., and after a parley between the kings each summons the town. The citizens refuse to admit either till one or the other proves his right. The English and French armies accordingly proceed to fight, and after an undecisive battle heralds from both parties again summon the town. The citizens still refusing, the contending kings agree to join their forces and first destroy the town,

“Then after fight who shall be king of it.”

The citizens propose as a medium course an alliance between France and England, to be confirmed by the marriage of John's niece, the lady Blanch, with Lewis the Dauphin. This agreed to, France abandons the championship of Arthur, and the terms of alliance being settled, all enter the town to solemnize the marriage presently at St. Mary's chapel.

Act III. sc. i. The French king's pavilion. Salisbury breaks to Constance and Arthur the news of the alliance. The two kings, with the newly-married couple, enter to persuade Constance that this day's proceedings will be to the advantage of Arthur and herself. She curses the day, and prays to heaven that ere sunset armed discord may be set betwixt the perjured kings. Her prayer is heard: Pandulph, the Pope's legate, comes to demand of John why he keeps Stephen Langton from the see of Canterbury, contrary to the Holy Father's orders. John still refusing obedience, Pandulph excommunicates him, and induces France to break off the alliance and take up arms against him, on this the wedding-day (l. 300.)

Act III. sc. ii. and iii. The battle ensues, ending in the defeat of France and Austria, the death of the latter by the hand of the Bastard, and the capture of Arthur. John sends away the Bastard to levy forced contributions on the monasteries in England; gives Arthur into the custody of Hubert for conveyance to England and death; leaves his mother Elinor regent in France, and then himself departs for Calais.

An interval. See comment on following scene.

Day 3. Act III. sc. iv. In the French king's tent. The King and the Dauphin lament their defeat. Constance sorrows for the loss of her son Arthur. Pandulph consoles the Dauphin, and in anticipation of Arthur's murder urges him to invade England and claim the throne in right of his wife Blanch. Some little time must be supposed to have elapsed since the battle; for the French know that John has fortified the places he has won, and has returned to England; from whence also they have intelligence that the Bastard is ransacking the Church.

An interval. During this interval, the deaths of Constance and Elinor (28th March and 1st April) must take place (see Act IV. sc. ii.).

Day 4. Act IV. sc. i. A room in a castle. Hubert prepares to burn out the eyes of Arthur; but, moved by the entreaties of the young prince, resolves to save him and spread a report of his death.

Act IV. sc. ii. King John's palace. John, being new crowned, gives way to the advice and entreaties of his nobles, and promises the enfranchisement of Arthur, committing his youth to their direction. Hubert enters and announces that "Arthur is deceased to-night" [= last night]. The nobles, believing the King guilty of his death, leave him in indignation. A messenger announces the landing of the French under the command of the Dauphin, and informs the King of the deaths of his mother Elinor, on the 1st April, and of Constance, three days before that date. The Bastard now enters to give an account of his perquisitions among the clergymen: he brings with him in custody Peter of Pomfret, who has prophesied that the King shall deliver up his crown "ere the next Ascension Day at

noon." John directs Hubert to carry the prophet to prison, ordering that he be hang'd on the day when his prediction is to be fulfilled, and bids him return to him when he has placed him in safe custody. The Bastard tells him of the news abroad, and how he has met the nobles "going to seek the grave / Of Arthur, whom they say is kill'd to-night" [= last night]. John urges him to haste after them and try to reduce them to their allegiance. Hubert returns; John reproaches him with his forwardness in executing his commands concerning Arthur; Hubert then tells him he has preserved young Arthur's life, and John bids him also haste after the peers with this good news and bring them to him.

Act IV. sc. iii. Before the castle. Arthur endeavours to escape, jumps from the castle walls, and dies. The nobles enter; they have received—of course during the few minutes that have elapsed since they left the King—letters from Cardinal Pandulph, brought by the Count Melun, and they resolve to meet the Dauphin at St. Edmundsbury to-morrow morning, or rather then set forward; for "'twill be two long days' journey" ere they meet with him. The Bastard joins them, and requests them to return to the King. They find Arthur lying dead under the castle walls, and refuse obedience. Hubert enters from the King to tell them that Arthur lives; they show him the body, and accuse him of the murder; he declares—"'*Tis not an hour since I left him well,*" i. e. not an hour since the end of sc. i. of this Act. The Bastard defends him against the nobles, who depart to join the Dauphin. Hubert again declares his innocence to the Bastard, who bids him

"Bear away that child,
And follow me with speed; *I'll to the King:*
A thousand businesses are brief in hand,
And heaven itself doth frown upon the land."

To this point it is quite clear that the action of sc. i., ii., and iii. of Act IV. is on one day, is continuous, and represents little more time than that required for the stage performance.

An interval should, if possible, be here imagined. See comment on following scene.

Day 5. Act V. sc. i. King John's palace. Ascension Day. John yields up his crown to Pandulph, and receives it again from him, as holding of the Pope. Pandulph, whose breath had blown the tempest up, promises now to hush again the storm of war, and departs to make the French lay down their arms. The Bastard enters with the news that

"All Kent hath yielded; nothing there holds out
But Dover Castle: London hath received,
Like a kind host, the Dauphin and his powers:
Your nobles will not hear you, but are gone
To offer service to your enemy.

K. John. Would not my lords return to me again,
After they heard young Arthur was alive?

Bast. They found him dead.

K. John. That villain Hubert told me he did live.

Bast. So, on my soul, he did, for aught he knew."

The Bastard then persuades the King to be prepared for war, in case the Cardinal should not succeed in making peace. John gives him the command.

The arrival of Ascension Day, the presence of Pandulph, the news of the Dauphin's successes, imperatively demand an interval between this scene and the preceding Act; on the other hand, we find that the Bastard has only now returned from his mission to the nobles, and that the King now hears for the first time of Arthur's actual death: these facts are incompatible with any interval; they connect this scene with the scenes of Act IV., as part of Day 4. The main plot, however, is impossible without a supposed interval, and we must force the Play to allow it.

An interval, including at least Pandulph's return journey to the Dauphin; the Bastard's preparation for defence, and his and King John's journey, with their army, to Edmundsbury.

Day 6. Act V. sc. ii. The Dauphin's camp at St. Edmundsbury. The Dauphin accepts the allegiance of the English nobles. Pandulph enters to persuade the Dauphin to a peace. The Dauphin declines to lay down his arms and withdraw from the kingdom which he has now half conquered. The Bastard comes from the

King to learn the result of Pandulph's interference; the English army is in readiness, and both sides prepare for battle.

Act V. sc. iii. The field of battle. Time: the evening, "an hour or two before / The stumbling night did part our weary powers" (sc. v. ll. 17, 18). King John, stricken with fever, leaves the field with Hubert, and retires toward Swinstead. A messenger brings the news that

"the great supply,
That was expected by the Dauphin here,
Are wrack'd three nights ago on Goodwin sands.

The state of the battle is doubtful,—

"The French fight coldly, and retire themselves."

Act V. sc. iv. The same. The English nobles on the French side prepare to renew the fight. Melun, wounded to death, informs them that if the Dauphin wins the day he has vowed this very night, which now approaches, to put them to death. Thereupon they resolve to return to their allegiance to King John.

Act V. sc. v. The same. After sunset. The two armies separate, the fight yet undecided. News is brought to the Dauphin of the falling off of the English lords, and of the loss on the Goodwins of the supply that he had wished so long. He resolves to renew the fight on the morrow.

So far it seems clear that the action of sc. ii.—v. of Act V. is continuous and on one day. It is also apparent in sc. ii. that the English nobles have not joined the Dauphin many hours: in Act IV. sc. iii. (Day 4) they reckoned their distance from him "two long days' journey." If we calculate the time of the plot from their movements, we can, then, scarcely allow a lapse of more than two clear days between Day 4 and this Day 6; and within this limit of two days the enormous amount of business indicated in Act V. sc. i. (Day 5), in the last *interval*, and in the scenes (ii.—v.) of this Day 6, must be supposed to have been transacted, and the long time necessary for it must be supposed to be included. How, *with this limit placed before us*, this is to be imagined I know not.

Day 7. Act V. sc. vi. Near Swinstead Abbey. Hubert, who

apparently but a short time ago has left King John dying, poisoned by a monk, meets with the Bastard, to whom he was hastening with the fatal news. He tells him that "the lords are all come back, / And brought Prince Henry in their company." The Bastard tells him that "half his power this night, / Passing these flats, are taken by the tide ; / These Lincoln Washes have devoured them." Together they hasten to the King. The time of this scene is at night, but I suppose we should imagine it to be past midnight, and the commencement of a separate day—the last. Also, notwithstanding distance, and the immense amount of business transacted since the battle in Day 6, I think this must be supposed the morrow of that day.

Act V. sc. vii. The orchard in Swinstead Abbey. Time, early morning. King John is brought in in a dying state. The Bastard arrives, and has just time to tell him that "the Dauphin is preparing hitherward," and that "in a night" he himself has lost the best part of his power in the Washes, when the King expires. Salisbury then informs the Bastard that half an hour since Pandulph arrived with offers of peace from the Dauphin, who is already departing from the land, leaving

"his cause and quarrel
To the disposing of the Cardinal
With whom yourself, myself, and other lords,
If you think meet, *this afternoon* will post
To consummate this business happily."

They then arrange for the funeral of King John at Worcester, and tender allegiance to Prince Henry.

Time of this Play seven days ; with intervals, comprising in all not more than three or four months.

Day 1. Act I. sc. i.

Interval.

„ 2. Act II. sc. i., Act III., sc. i. to iii.

Interval.

„ 3. Act III. sc. iv.

Interval.

„ 4. Act IV. sc. i. to iii.

Interval.

„ 5. Act V. sc. i.

Interval.

Day 6. Act V. sc. ii. to v.

„ 7. Act V. sc. vi. and vii.

Historical time: A.D. 1199—1216; the whole of King John's reign.

RICHARD II.

FIRST printed in Quarto. First divided into acts and scenes in Folio. This division is followed by Globe edition, except in *Actus quintus*, where in Folio *Scæna tertia* includes sc. iii. and iv., *Scæna quarta* = sc. v., and *Scæna quinta* = sc. vi.

Day 1. Act I. sc. i. Windsor [29th April, 1398]. "To make good the boisterous late appeal" [at Shrewsbury, 30th January, 1398], Bolingbroke and Mowbray appear before the King and mutually accuse each other of treason. The King decides that they shall settle their difference by single combat "at Coventry, upon St. Lambert's day" [17th Sept.].

An interval. About four months and a half?—historic time.

Day 2. Act I. sc. ii. London. Gaunt takes leave of the widowed Duchess of Gloucester previous to his departure to Coventry.

An interval. Gaunt's journey to Coventry.

Day 3. Act I. sc. iii. Coventry [17th Sept., 1398]. The appellants enter the lists and are about to fight, when the King interferes, banishes Mowbray for life and Bolingbroke for ten years, which he afterwards reduces to six. Mowbray departs, and at the end of the scene Bolingbroke also sets out on his way to exile.

An interval: journey from Coventry to London.

Day 4. Act I. sc. iv. London. The King, with Bagot and Green, fresh from observing Bolingbroke's courtship to the common people as he proceeded on his way to exile, is joined by Aumerle, who tells him that he brought the exile but to the next highway and there left him.¹ It is evident that very few hours can have elapsed

¹ It should, however, be noted that after the King's departure in Act I. sc. iii., Aumerle then bade farewell to Bolingbroke. Was this the leave-taking to which he now refers?

since his departure, and not many since the close of the last scene, at Coventry : not more than would suffice for the journey to London, to which place it seems the scene is now transferred. Having got rid of Bolingbroke, the King resolves immediately to set out on his expedition to Ireland, when Bushy enters with the news that " Old John of Gaunt is grievous sick " at Ely House, where he prays the King to visit him. The King assents :

" Come, gentlemen, let's all go visit him :
Pray God, we may make haste, and come too late ! "

Act II. sc. i. Ely House [3rd Feb., 1399]. The King comes to visit the dying Gaunt, who reproaches him with his ill government ; he is carried out, and Northumberland immediately after enters to announce his death. The King determines to seize on his wealth and lands to furnish forth the Irish expedition, on which he proposes to depart on the morrow [he sailed from Milford Haven 31st May 1399]. The nobles are disgusted at the King's injustice, and on Northumberland revealing to them that Bolingbroke is already prepared with a fleet and an army to invade England, and is only delaying his arrival till the King departs for Ireland, they at once agree to post to Ravenspurgh to welcome him.

The connection of this scene with the preceding one is too close to allow of more than one day for the two ; and here we have a singular instance of the manner in which the dramatist annihilates time. It is evident that Bolingbroke cannot yet have quitted the English coast, while at the same time we hear that he is already prepared to return to it ; and that, too, before he could possibly have heard of his father's death, the ostensible cause of his return. Some slightly greater degree of *apparent probability* might be given to the plot, in stage performance, by dividing this scene ; making a separate scene of the latter half when the King has left the stage. The direction of the Folio, however, is—" *Manet North. Willoughby, and Ross.*" But even with this break in the action we should still have no probable time for the evolution of the story ; neither would this arrangement meet the reference to Bolingbroke's sojourn at the French court during his exile contained in York's speech, where he

mentions the ill turn the King has done him in the prevention of his marriage with the Duke of Berri's daughter (ll. 167, 168).

An interval : a day or two.

Day 5. Act II. sc. ii. The palace [Windsor]. The Queen laments the departure of her husband. Bushy and Bagot endeavour to comfort her. Green enters in haste ; he hopes the King is not yet shipped for Ireland, for news has come that Bolingbroke has landed at Ravenspurgh [4th July, 1399], and that many of the nobles have fled to him. York busies himself with preparations for opposing Bolingbroke, bids the courtiers muster up their men and meet him presently at Berkeley. Bushy and Green resolve to join the Earl of Wiltshire in Bristol. Bagot determines to go over to Ireland to the King.

It is evident from the nature of the dialogue in this scene that but a very short time can have elapsed since the King's departure, and that the interval between this and the preceding scenes cannot be supposed more than a day or two at the utmost.

An interval.

Day 6. Act II. sc. iii. In Gloucestershire, near Berkeley Castle. Enter Bolingbroke and Northumberland with forces. They have travelled thus far from Ravenspurgh, and are presently joined by Henry Percy and by Ross and Willoughby. Berkeley enters from the castle, charged by the Regent York to demand the cause of their coming ; but before Bolingbroke can answer York himself makes his appearance. Bolingbroke protests that his invasion is merely to enforce his rights as Duke of Lancaster, and York, too feeble to oppose him, resolves to remain neuter. He offers them the hospitality of the castle for the night.

An interval.

Day 7. Act II. sc. iv. In Wales [Conway]. A Welsh captain informs Salisbury that after staying ten days, and yet hearing no tidings of the King, his army believes him to be dead, and have accordingly dispersed.

Johnson believes this scene to be misplaced, and that in the

author's draught it was probably the second scene in the ensuing Act III. Its position there would be more conformable to Holinshed ; but the "time" generally of these scenes is so indefinite that I doubt if anything would be gained by its transposition. For stage purposes its present position is useful, as affording a pause between the Berkeley and Bristol portions of Bolingbroke's adventures.

Act III. sc. i. Bristol. Bolingbroke consigns Bushy and Green to the block, and then determines to set out

"To fight with Glendower and his complices."

We, however, hear nothing more of this proposed expedition.

Day 8. Act III. sc. ii. The coast of Wales. Barkloughly Castle. Richard, recently returned from his expedition to Ireland [he landed at Milford Haven 5th August, 1399], is joined by Salis bury, who tells him that he comes "one day too late."

"O, call back *yesterday*, bid time return,
And thou shalt have twelve thousand fighting men :
To-day, to-day, unhappy day, too late,
O'erthrows thy joys, friends, fortune, and thy state ;
For all the Welshmen, hearing thou wert dead,
Are gone to Bolingbroke, dispersed, and fled."

Scroop then enters to tell him of Bolingbroke's successes ; of the deaths of Bushy, Green, and the Earl of Wiltshire, at Bristol [the last not mentioned in Act III. sc. i.] ; and that York has joined with the invader. In alternate fits of hope and despair, Richard disbands his forces and departs with his friends for Flint Castle.

If Salisbury's "yesterday" is to be accepted literally, the time of this scene should be the morrow of Act II. sc. iv. For this reason I bracket Act III. sc. i. with that scene as Day 7, and, setting aside geographical considerations, with which indeed the author does not appear to have concerned himself, we may then with dramatic propriety suppose the journey of Salisbury from North Wales and of Scroop from Bristol to have been simultaneous, bringing them to Richard's presence within a short time of each other.

An interval.

Day 9. Act III. sc. iii. Before Flint Castle [19th August, 1399]. Richard surrenders to Bolingbroke ; they set on towards London.

An interval.

Day 10. Act III. sc. iv. In the garden at Langley. The Queen overhears the talk of the gardeners, from which it appears that news has arrived of the deaths of Wiltshire, Bushy, and Green, and that Richard had fallen into the power of Bolingbroke. She resolves to post to London

“To meet at London London’s king in woe.”

An interval.

Day 11. Act IV. sc. i. Westminster Hall [Sept.—Oct., 1399]. Richard surrenders the crown to Bolingbroke, who fixes next Wednesday for his coronation, and orders the King to be conveyed to the Tower.

At the end of this scene the Abbot of Westminster, left alone with Aumerle and the Bishop of Carlisle, invites them home with him to supper, where he proposes to concert with them in a plot against Bolingbroke.

Act V. sc. i. The Queen meets Richard on his way to the Tower. Northumberland separates them, for Bolingbroke’s mind is changed, and he has now orders to convey the King to Pomfret and send away the Queen to France.

An interval.

Day 12. Act V. sc. ii. The Duke of York relates to his wife the manner of Bolingbroke’s entry into London with Richard; their son Aumerle joins them. York discovers that his son is engaged in a conspiracy against King Henry. He departs to reveal it to the King. The Duchess urges her son to post to the King and obtain a pardon before his father arrives.

Act V. sc. iii. Aumerle arrives in the King’s presence, and sues for pardon. His father, York, enters to denounce him. The Duchess now joins them, and at her entreaties the King pardons Aumerle, but resolves that the other conspirators who had purposed to kill him during certain triumphs to be shortly holden at Oxford shall die the death of traitors.

At the commencement of this scene the King inquires for his unthrifty son, whom he has not seen for *three months*. Putting

aside all consideration of historical dates—any attempt to reconcile which with the plot of the drama would plunge us into a sea of contradictions and confusion—this three months mentioned by King Henry would suppose the lapse of at least that period since his accession to the throne, that is, between Days 11 and 12; and yet, so long an interval as three months seems quite at variance with the march of the drama, and to be irreconcilable with York's description of the entry into London, with which the first scene of this Day 12 commences. I mark an interval between the two days, but am unable to determine its length.

Act V. sc. iv. Exton resolves to set out for Pomfret to put Richard to death. I include this scene in Day 12, as the King's words, which are his motive, I suppose to have been uttered on the occasion of the discovery of the plot revealed in the two preceding scenes.

An interval.

Day 13. Act V. sc. v. Pomfret Castle. Richard in prison. His murder by Exton.

An interval.

Day 14. Act V. sc. vi. The Court. In this scene we learn the defeat of the rebellion against Henry and the death of the chief conspirators. Exton arrives with the body of Richard. The King repels him, and resolves to make a pilgrimage to the Holy Land to cleanse himself from the guilt of Richard's death.

Time of this Play, fourteen days represented on the stage; with intervals, the length of which I cannot attempt to determine.

Day 1. Act I. sc. i.

Interval.

„ 2. Act I. sc. ii.

Interval.

„ 3. Act I. sc. iii.

„ 4. Act I. sc. iv., Act II. sc. i.

Interval.

„ 5. Act II. sc. ii.

Interval.

Day 6. Act II. sc. iii.

Interval.

„ 7. Act II. sc. iv., Act III. sc. i.

„ 8. Act III. sc. ii.

Interval.

„ 9. Act III. sc. iii.

Interval.

„ 10. Act III. sc. iv.

Interval.

„ 11. Act IV. sc. i., Act V. sc. i.

Interval.

„ 12. Act V. sc. ii., iii., and iv.

Interval.

„ 13. Act V. sc. v.

Interval.

„ 14. Act V. sc. vi.

Historic time from 29th April, 1398, to the beginning of March, 1400, at which time the body of Richard, or what was declared to be such, was brought to London.

FIRST PART OF HENRY IV.

FIRST printed in Quarto. First divided into acts and scenes in Folio; this division differs from Globe edition in *Actus quintus* only, where *Scæna secunda* includes sc. ii. and iii., *Scæna tertia* = sc. iv., *Scæna quarta* = sc. v.

Day 1. Act I. sc. i. The Court. Henry demands of his council what steps were taken yesternight to forward his proposed expedition to the Holy Land determined on a twelvemonth ago (see end of *Richard II.*), and we learn that this business was broken off by the arrival of news importing the defeat and capture of Mortimer by Glendower, and an engagement at Holmedon, the result of which is yet unknown, between Harry Percy and the Scots under Douglas.

The King then introduces Blunt, "new lighted from his horse," who brings news of Percy's complete victory. The King hears, however, that Percy refuses to give up the prisoners he has taken, and he has accordingly sent for him to answer this contempt of his authority: he decides that the council shall meet again on Wednesday next at Windsor.

An interval: a week [?] See comment on Act I. sc. iii.

[¹ **Day 1a.** Act I. sc. ii. The Prince of Wales meets Falstaff, and they are soon after joined by Poins, who comes to tell them of a proposed highway robbery which is concerted for "to-morrow morning by four o'clock at Gadshill," and that after the affair he has "bespoke supper to-morrow night in Eastcheap." The Prince objects (to Falstaff's great disgust); but Poins undertakes to persuade the Prince, and Falstaff leaves them, telling them they shall find him in Eastcheap. Poins then proposes to the Prince that Falstaff and his companions shall commit the robbery, and that he and the Prince in disguise shall rob the robbers. Hal consents, and in the subsequent scenes it appears that Poins's programme is carried out; but the Prince throws the time into sad confusion by his speech (ll. 215—217) —"Well, I'll go with thee; provide us all things necessary and meet me *to-morrow night* in Eastcheap; there I'll sup. Farewell." If this speech is otherwise correctly given, Capell's emendation,—*to-night*—seems necessary; Knight, however, endeavours to overcome the difficulty by re-arrangement: he prints,—"Well, I'll go with thee; provide us all things necessary and meet me.

To-morrow night in Eastcheap, there I'll sup. Farewell."]

Day 2. Act I. sc. iii. The Court. The King has before him Harry Percy, his father Northumberland, and his uncle Worcester. The question of the Scottish prisoners taken by Percy at Holmedon is discussed. The King refuses to ransom Mortimer—the condition required by Percy before surrendering his prisoners—and departs, threatening the Percys that they shall hear from him unless they comply with his demands. Worcester, who in the beginning of the

¹ Such of the Falstaffian scenes as cannot be dovetailed into the general course of the action I have in this, and in the following Play, enclosed in brackets and numbered their days separately.

scene had been dismissed by the King for his presumption in reminding him of his obligations to their family, now re-enters and opens to Northumberland and Percy a plot by which they may depose the King and set up Mortimer, the rightful heir to the throne, in his place. Percy is to free his prisoners without ransom and form an alliance with the Scots; Northumberland is to join with the Archbishop of York. Worcester will direct them by his letters how to proceed, and, says he—

“When time is ripe, which will be suddenly,
I’ll steal to Glendower, and Lord Mortimer;
Where you and Douglas and our powers at once,
As I will fashion it, shall happily meet,” etc.

The time and place of this scene are somewhat difficult to determine; if we go by Act I. sc. i. we should suppose the place “Windsor,” and the time the “Wednesday next” mentioned by the King, and the longest interval we could suppose between sc. i. and iii. of this Act would be a week. This, dramatically considered, may be sufficient as far as Hotspur is concerned, but it supposes uncommon haste as regards Mortimer’s adventures; for during this interval he has become the son-in-law of his captor Glendower, and the news of his marriage has reached the King (l. 84). Of course it may be said that as Mortimer was taken prisoner by Glendower 22nd June, 1402, and the engagement at Holmedon was not fought till the 14th of the following September, there was time enough for the marriage, and for the news of it to reach the King; but we are not dealing with history: the poet makes both battles to occur about the same time, and the time-plot of the drama becomes accordingly somewhat confused. Taking the historic date of Holmedon fight, the time of this scene might be supposed towards the end of Sept., 1402.

An interval: some three or four weeks. See comment on Act II. sc. iii.

[**Day 2a.** Act II. sc. i. Rochester. An inn yard. Carriers preparing to start on their journey. Time, as they reckon, 4 a.m.; though one of them in reply to Gadshill, who now enters, thinks it be only 2 a.m. They depart, and Gadshill has further conference

with the chamberlain, with whom he is in league, as to the movements of the travellers who are to be the victims of the robbery.

Act II. sc. ii. The highway near Gadshill. Time, before day-break. The Prince and Poins, then Falstaff, and subsequently Gadshill, Bardolph, and Peto, enter. As plotted by Poins, he and the Prince retire; the travellers enter and are robbed by Falstaff and his companions, who in their turn are robbed by the Prince and Poins.

Both these scenes are of course on the morrow of Act I. sc. ii., Day 1*a*.]

Day 3. Act II. sc. iii. Hotspur's castle; at Warkworth, so editors have decided, following Capell. Hotspur solus reading a letter from some faint-hearted friend whom he has moved to join the rebellion against the King. Some of his friends have set forward already, and by the ninth of next month all expect to meet in arms. He determines to set out to-night. Lady Percy joins him, and seeks to know the cause of his pre-occupation, which has made her for this *fortnight*

“A banish'd woman from her Harry's bed.”

He daffs aside her inquiries, but promises—

“Whither I go thither shall you go too;
To-day will I set forth, to-morrow you.”

The plot of the drama can hardly allow us to suppose the lapse of a longer period than three or four weeks between the time of this scene and Act I. sc. iii., Day 2; yet as Hotspur tells us that the confederates were all to meet on the “ninth of next month,” and as the final act of the rebellion takes place at Shrewsbury on the 21st July, 1403, we might be tempted to place the time of this Act II. sc. iii. in June, 1403. As we have supposed the time of Act I. sc. iii., Day 2, to be towards the end of Sept., 1402, this would give us an interval of some eight or nine months between Days 2 and 3; clearly an impossibly long break in the dramatic action. Even if we suppose the “ninth of next month” to refer to the meeting at Bangor, Act III. sc. i., Day 4, we could not materially reduce this long interval; for according to the drama that meeting must be supposed to take place within three or four weeks, at the utmost, of

Shrewsbury fight. We must, in fact, brush history aside, and content ourselves with the indefinite interval of three or four weeks which I have marked between Days 2 and 3.

An interval: about a week. During this interval Worcester must be supposed to steal away from Court to join his friends at Bangor, where, in Day 4, Act III. sc. i., we next meet with him.

[*Day 2a, continued.* Act II. sc. iv. A tavern in Eastcheap. As this is the first time we are introduced to Dame Quickly's residence, it may as well be stated that the sign of the house, *The Boar's Head*, is a mere figment of the editors; its *locality* only is mentioned by Shakespeare: no note of its sign is to be found in any of the old editions of his Plays, either in the text or in the stage-directions. Yet Malone says Shakespeare hung up the sign; Boswell, that he with propriety selected it; Hunter (*New Illustrations*), that he gave the sign to the tavern; and all editors speak as familiarly of the "Boar's Head" as if there were no more doubt about its being Shakespeare's creation than there is of his having been the creator of its jovial frequenter, Falstaff himself. I know not who first fixed on the *Boar's Head* as the scene of Falstaff's exploits,¹ but it certainly is a tradition of ancient date. See *Pleasant Notes upon Don Quixot*. By Edmund Gayton, Esq., 1654.

"Sir John of famous memory; not he of the *Boares-Head* in *East-cheap*," p. 277. Quoted in Dr. Ingleby's *Centurie of Praise*, etc.

The time of the commencement of this scene is the night of the day of the robbery at Gadshill (sc. i. and ii. Act II.). The Prince and Poins amuse themselves with bewildering the waiter, Francis, "to drive away the time till Falstaff come." Falstaff arrives at length with the rest of the crew, and gives his account of how he had "ta'en" and lost "a thousand pound this day morning." A messenger from the Court is now announced: Falstaff goes out to question him, and returns with the news that Hotspur, Northumberland, Mortimer, Glendower, and Douglas are all up in arms; that "Worcester is stolen away *to-night*," and that the Prince "must to

¹ Theobald was the first editor who introduced it in the stage-directions.

the Court in the morning;" and so they practise a play in order that he may be prepared with his reply when he comes to his father's presence "to-morrow." This amusement is interrupted by the arrival of the Sheriff, with a "most most monstrous watch," come to seek for the heroes of Gadshill. They hide, leaving the Prince and Poins to receive the Sheriff, who, on the assurance of the Prince that they shall be forthcoming, departs, wishing him

"Good night, my noble lord.

Prince. I think it is good morrow; is it not?

Sheriff. Indeed, my lord, I think it be *two o'clock*."

So that

Day 3a may now be said to have fairly commenced. The Prince and Poins find Falstaff asleep behind the arras, and, searching his pockets, find his famous tavern bill. The Prince then announcing that he will to the Court in the morning, and bidding Poins be with him betimes, wishes him good morrow, and they depart.¹

Day 4. Act III. sc. i. At Bangor. Hotspur, Worcester, Mortimer, and Glendower are met to seal to their tripartite division of the kingdom, and to make their final arrangements for opposing the King. It is agreed that Hotspur, Worcester, and Mortimer shall set out this night to join with Northumberland and the Scottish forces under Douglas, as appointed, at Shrewsbury; within a fortnight Glendower is also to meet them there. Lady Percy, it should be noted, is also in this scene; and from the dialogue it is obvious that all the conspirators have been some days in Bangor. We may suppose perhaps a week's interval between this scene and Act II. sc. iii., when we last met with Hotspur.

Mortimer, as appears from the subsequent scenes, did not leave Glendower: we hear of him, indeed, but see him no more after this scene.

An interval: about a fortnight.

Day 5. Act III. sc. ii. The Court, in London. The Prince,

¹ In the latter part of this scene and in Act III. sc. iii. Peto has by some accident got into the place of Poins in the old copies; similar errors occur with reference to other subordinate characters in these Falstaffian scenes; they are obvious enough, and are corrected in most modern editions.

in pursuance of his intention expressed in Act II. sc. iv., has an interview with his father, promises amendment, and is reconciled with him. Blunt enters to announce that

“Lord Mortimer of Scotland hath sent word,
That Douglas and the English rebels met,
The eleventh of this month, at Shrewsbury.”

The King replies that—

“The Earl of Westmoreland set forth to-day;
With him my son, Lord John of Lancaster;
For this advertisement is five days old:—
On Wednesday next, Harry, you shall set forward;
On Thursday, we ourselves will march: our meeting
Is Bridgenorth: and, Harry, you shall march
Through Gloucestershire; by which account,
Our business valued, some twelve days hence
Our general forces at Bridgenorth shall meet.”

From the news brought by Blunt—old news, as it appears—it is obvious that a considerable interval, including the *five days* mentioned by the King, must be supposed to separate Days 4 and 5; a fortnight perhaps may be deemed sufficient, dramatically, and I have accordingly set down that time.

In this scene the Prince Hal and Falstaff days merge into the main course of time: this Day 5 is the continuation of the bracketed Day 3*a*, which commenced in Act II. sc. iv.; it is therefore the morrow of Day 2*a*, itself the morrow of Day 1*a*, which opened in Act I. sc. ii., and all these scenes might be brought down in time and supposed to occur during the latter part of the interval marked between Days 4 and 5; but—and this obstacle is insurmountable—Falstaff in Act II. sc. iv. l. 392 announces that “Worcester is stolen away *to-night*,” *i. e.* the night of Days 2*a*—3*a*, on which he is speaking; or if by *to-night* we are to understand the night last past—a sense in which *to-night* is very frequently used in these plays—then the night of Days 1*a*—2*a*; but it is obvious that Worcester had joined his friends in Wales some weeks before this Falstaffian night, unless we may suppose it to equal

“a night in Russia
When nights are longest there.”

In fact, we have in this Play two distinct streams of time, flowing side by side, meeting at last, though in their previous courses presenting irreconcilable elements : on the one hand months of time, on the other a couple of days.

Day 6. Act III. sc. iii. The tavern in Eastcheap. Falstaff banters Bardolph on his red nose, and fixes a quarrel on his hostess with reference to the picking of his pocket when, "the other night," he fell asleep behind the arras. The Prince enters with Poins ; he has paid back the money stolen at Gadshill, is reconciled to his father, and has procured Falstaff a charge of foot. He sends off letters to Prince John and to Westmoreland by Bardolph, and then departs with Poins, with whom he has "thirty miles to ride yet ere dinner-time." Falstaff ends the scene by calling for his breakfast. The time of this scene must be supposed tolerably early in the morning of the morrow of Day 5, otherwise Bardolph would have some difficulty in delivering the letters to Prince John and Westmoreland, who must, even at this time, have proceeded a day's journey on their march to Shrewsbury.

An interval : a week.

Day 7. Act IV. sc. i. The rebel camp near Shrewsbury. Hotspur, Worcester, and Douglas. Letters come from Northumberland, stating that sickness prevents him from bringing up his forces. Sir Richard Vernon enters with the further news that Glendower cannot be ready with his power this fourteen days. Vernon also tells the confederates that Westmoreland, with Prince John, is marching hitherwards, and that "The King himself in person is set forth, / Or hitherwards intended speedily ;" and that the Prince of Wales and his comrades are all up in arms : he has himself seen "young Harry with his beaver on." It is obvious from Vernon's news that several days at least must have elapsed since the London scenes, Act III. sc. ii. and iii. (Days 5 and 6). I have marked a week, which is perhaps sufficient dramatically.

An interval : a few days.

Day 8. Act IV. sc. ii. Near Coventry. Falstaff with his

ragged regiment. He commissions Bardolph to get him a bottle of sack, and to bid his lieutenant, Peto, meet him at the town's end; for he himself determines that he will not march through Coventry with his troops. He proposes to get to Sutton Co'fil' to-night. Prince Hal and Westmoreland enter. Westmoreland's forces are already at Shrewsbury; the King is encamped there, and looks for them all, and they must away all night; 'tis more than time that they were there. The news contained in this scene justifies the interval of a few days marked between it and the preceding scene.

Day 9. Act IV. sc. iii. The rebel camp near Shrewsbury. Sir Walter Blunt arrives with offers of peace from the King. Hotspur bids him

"Go to the King; and let there be impawn'd
Some surety for a safe return again,
And in the morning early shall my uncle [Worcester]
Bring him our purposes."

Act IV. sc. iv. York. The Archbishop bids Sir Michael haste with letters to his friends, that they may be prepared to resist the King should Hotspur succumb in the great fight which he understands is to take place at Shrewsbury on the morrow.

It is evident that this and the preceding scene must both be supposed on one day, which may be taken to be the morrow of Day 8.

Day 10. Act V. sc. i. The King's camp near Shrewsbury. Worcester and Vernon come to the King, who renews his offers of pardon and friendship to the rebels if they lay down their arms.

Act V. sc. ii. The rebel camp. Worcester determines that it is not for their safety to place any reliance on "the liberal and kind offer of the King," and informs Hotspur that "the King will bid him battle presently." Whereupon Hotspur orders that defiance be sent to him by Westmoreland, who, it seems, was hostage for Worcester's safe return. They prepare for the fight.

Act V. sc. iii. and iv. Various incidents of the battle, ending in the death of Hotspur and the defeat of the rebels.

Act V. sc. v. After the battle. The King disposes of the

prisoners, orders Worcester and Vernon to execution, and then determines that Prince John and Westmoreland shall proceed to York, "to meet Northumberland and the prelate Scroop," while he himself, with his son Harry, marches to Wales,

"To fight with Glendower and the Earl of March."

Time of this Play, ten "historic" days, with three *extra* Falstaffian days, and intervals. Total dramatic time, three months at the outside.

Day 1. *Act I. sc. i.* London.

News of the battle of Holmedon,
etc.

Interval: a week [?]. Hotspur comes
to Court.

Act I. sc. ii. London, Falstaff, Prince Hal, and Poins. The robbery at Gadshill planned.

} **Day 1a.**

Day 2. *Act I. sc. iii.* At Court.

The Percys quarrel with the King.
Their rebellion planned.

Interval: some three or four weeks.

Act II. sc. i. Inn yard
at Rochester.

Act II. sc. ii. Gadshill.
The robbery.

} **Day 2a**

Day 3. *Act II. sc. iii.* Warkworth. Hotspur determines to set out to join the confederates at Bangor.

Interval: a week. Hotspur and Worcester both arrive at Bangor.

Act II. sc. iv. The Bear's Head, Eastcheap. Prince Hal, Falstaff, etc., at night and early morning.

} **Day 3a.**

Day 4. *Act III. sc. i.* Bangor.

The confederates make the final arrangements for their outbreak.

Interval: about a fortnight.

Day 5. *Act III. sc. ii.* At Court.

Prince Hal has an interview with his father. News of the insurgents is received. This Day 5 is also a continuation of Day 3a, which commences in Act II, sc. iv.

= *Act III. sc. ii.* At Court.

Day 6. *Act III. sc. iii.* Eastcheap. Prince Hal informs Falstaff of his appointment to a charge of foot for the wars. The morrow of Day 5.

Interval: a week.

Day 7. *Act IV. sc. i.* Rebel camp
near Shrewsbury.

Interval: a few days.

Day 8. *Act IV. sc. ii.* Near
Coventry. Falstaff with his ragged
regiment.

Day 9. *Act IV. sc. iii.* The
rebel camp. Blunt comes with
offers of peace from the King.

Act IV. sc. iv. York. The
Archbishop prepares for the good
or ill fortune of the morrow.

Day 10. *Act V. sc. i. to v.* The
battle of Shrewsbury.

The period of history represented by this Play ranges from the defeat of Mortimer by Glendower, 22nd June, 1402, to the battle of Shrewsbury, 21st July, 1403.

SECOND PART OF HENRY IV.

FIRST printed in Quarto. First divided into acts and scenes in Folio.

The *Induction* comes under the heading of *Actus primus, Scæna prima*. Our scenes i., ii., iii. therefore = ii., iii., iv., Folio.

Actus Quartus, Scæna prima includes sc. i., ii., iii. *Scæna secunda* includes sc. iv. and v.

The action of this Play is supposed to commence within a day or two of the battle of Shrewsbury, with which the first part ends.

INDUCTION. Rumour enters before the castle of old Northumberland, and tells how she has spread a false report of the battle of Shrewsbury, attributing the victory to Hotspur. Accordingly, in

Day 1, Act I. sc. i., Lord Bardolph¹ enters to acquaint Northumberland with these wished-for tidings. He is, however, soon followed by Travers, who brings true news of the defeat of the rebels and death of Hotspur. Morton, who has fled from Shrews-

¹ In the first draught of this scene the part now taken by Lord Bardolph was evidently given to Sir John Umfrevile. See on this subject an interesting paper by Professor Hagena, read at the 42nd meeting of the N. S. Soc., 13th April, 1878, to be printed in Part III. of *Transactions*, 1877-9.

bury, now enters, confirms this fatal intelligence, and informs Northumberland that the King

"hath sent out
A speedy power to encounter you, my lord,
Under the conduct of young Lancaster¹
And Westmoreland."

He further tells him that

"The gentle Archbishop of York is up
With well-appointed powers."

They adjourn to counsel, and to decide on

"The aptest way for safety and revenge."

An interval : time for Lord Bardolph to join the Archbishop at York.

[**Day 1a.** London. Act I. sc. ii. Falstaff, whom we last saw at Shrewsbury (end of *First Part of Henry IV.*), is here with his page; Bardolph, it appears, is also with him; though for the moment he has gone into Smithfield to buy his worship a horse. The Lord Chief Justice enters with his servant; Falstaff tries to avoid him, but it will not do, so he brazens it out. The information in this scene as to the movements of the personages of the drama is important, but at the same time very perplexing for one engaged in an analysis of its plot. We need not inquire how it comes about that Falstaff is now in London, we must be satisfied with the fact that he is here. The Lord Chief Justice's servant has heard that he "is now going with some charge to the Lord John of Lancaster." "What, to York?" asks his lordship; so that it is clear that his lordship's information as to Prince John's whereabouts is in agreement with the King's commands at the end of the first part of this Play, and with Morton's intelligence in sc. i. of this second part. His lordship's meaning, however, is not quite so clear later on in this scene; in l. 128 he tells Falstaff, "I hear you are going *with* Lord John of Lancaster

¹ It may be as well to note here that "young Lancaster" is Prince John, afterwards Duke of Bedford in *Henry V.* and in *First Part of Henry VI.* The dramatist sometimes titles him "Lancaster" and "Duke of Lancaster," a title belonging to the King, and devolving on his eldest son, the Prince of Wales.

against the Archbishop and the Earl of Northumberland;" and as at the end of the scene Falstaff sends out his page with letters to deliver to "my Lord of Lancaster," "to the Prince [of Wales]," "to the Earl of Westmoreland," and "to old Mistress Ursula," it would seem that all these personages are in London, and that the expedition against Northumberland has been for some reason deferred. And the expedition of the King and the Prince of Wales against Glendower? If we are to believe Falstaff, the Prince is back in London, and so also is the King; for he tells us (l. 118), "I hear his majesty is returned with some discomfort from Wales."]

Day 2. Act I. sc. iii. York. The Archbishop's palace. The Archbishop and the Lords Hastings, Mowbray, and Bardolph consider their position and their ability to cope with the King, wanting as they yet do the promised power of Northumberland. They determine that they will on. Their information as to the King's movements is that his force is divided into three parts: one led by "the Duke of Lancaster and Westmoreland" against them; one led by the King himself and the Prince of Wales against the Welsh; and a third division, the commander unknown, against the French.

It will be observed that Lord Bardolph is ignorant, until informed by Hastings, that the force directed against them is lead by Prince John; yet in sc. i. he was present when Morton informed Northumberland of this fact (see Note 1, p. 280).

[**Day 2a.** Act II. sc. i. London. Mistress Quickly of Eastcheap, now a widow, seeks to arrest Falstaff: he owes her money, and she will be undone by his going. The Lord Chief Justice interferes, reproaches Falstaff, tells him he ought by this time to have been well on his way to York, and Falstaff himself desires deliverance from the officers on the plea that he is upon hasty employment in the King's affairs. In the end he pacifies Mrs. Quickly, persuades her to draw her action, cajoles her into pawning her plate and tapestries in order to lend him more money, and promises her to come to supper, when Doll Tearsheet is to be of the company. In the mean time Gower enters with letters for the Chief Justice, from which it appears that the King and Prince Harry are

near at hand ; the King lay at Basingstoke *last night* ; all his forces are not come back ; "fifteen hundred foot, five hundred horse / Are march'd up to my Lord of Lancaster, / Against Northumberland and the Archbishop." The time of this scene must be supposed before midday, as Falstaff asks Gower to come with him to *dinner* (l. 194). Mrs. Quickly also, in the beginning of the scene, says that Falstaff "is indited to *dinner* to the Lubber's-head in Lumbert St., to Master Smooth's the silkman." Yet for a king who was grievous sick the forty-seven odd miles between Basingstoke and London must have been a good morning's journey. So much for the time of the day ; for the day itself there is nothing incompatible with its being supposed the continuation of the day represented in Act I. sc. ii. ; Falstaff's knowledge there of the movements of the King and Prince Hal closely connect the two scenes ; but we shall perhaps satisfy all the exigencies of the plot if we suppose it not later than the morrow of that scene. We must, however, forego all notion of Prince John and Westmoreland having been in London in Act I. sc. ii., and what we are to understand by Falstaff sending letters to them by his page, who has not left London, I know not.

Act II. sc. ii. London. Prince Hal and Poins have just arrived ; they meet Bardolph and the Page. Bardolph tells the Prince that Falstaff had "heard of your grace's coming to town : there's a letter for you." The letter, it is to be presumed, confided to the Page yesterday. The Prince learns that Falstaff is to sup in Eastcheap with Mrs. Quickly and Doll Tearsheet, and resolves to steal upon him in disguise, cautioning Bardolph and the Page not to let him know of his arrival.]

Day 2, continued. Act II. sc. iii. Northumberland's castle. Northumberland yields to the solicitations of his wife and daughter-in-law, and resolves to fly to Scotland, there to await the result of the Archbishop's enterprise. This scene may most conveniently be supposed on the same day as Act I. sc. iii.

An interval. Includes the Falstaffian Days 1*a* and 2*a*, during which the King and Prince Hal arrive in London.

[**Day 2*a*, continued.** Act II. sc. iv. The tavern in Eastcheap

After supper Falstaff takes his fruit and wine with the Hostess and Doll; his Ancient, Pistol, who now makes his first appearance in these scenes, joins the company, but he and Doll are old enemies: a quarrel ensues, and Pistol is soon quoited downstairs. The Prince and Poins, disguised as drawers, then enter, and after a fine scene of humour Peto comes in haste to tell the Prince that his father is at Westminster, and that there are twenty weak and wearied posts come from the north: as he came along he met and overtook a dozen captains inquiring after Sir John Falstaff. The Prince and Poins immediately depart, and shortly after Bardolph enters to tell Falstaff he must away to court presently; a dozen captains stay at door for him. And so the party breaks up, very late at night (ll. 175, 299). What important duty unfulfilled it was that caused Prince Hal to hurry from this scene the drama sayeth not; it could scarcely be to go a-hunting at Windsor, or to revel it in London "with Poins, and other his continual followers" (see Act IV. sc. iv.), yet that is all we hear of his proceedings till he appears again upon the stage in Act IV. sc. v, after the rebellion in the north is crushed. Poins we see no more.]

Day 3. Act III. sc. i. Westminster. The King is sick and sleepless; he bids his page

"Go, call the Earls of Surrey and of Warwick;
But, ere they come, bid them o'er-read these letters,
And well consider them: make good speed."

By the time the earls arrive it is "one o'clock, and past. They discuss the news from the north: the King hears that the Bishop and Northumberland are fifty thousand strong. But this Warwick believes to be the mere exaggeration of rumour, and that the powers the King has sent forth will easily deal with the rebels. He also informs the King that he has received "a certain instance that Glendower is dead."

About the middle of this scene (ll. 57—65) the King gives us a note of time from which we must infer that he has now arrived at the eighth year of his reign, 1407, the fourth after the battle of Shrewsbury. As we hear no more of Glendower, we must suppose Warwick's news of his death to be dramatically true; but in fact

Glendower did not cease from troubling the realm till the 20th Sept., 1415. Now the dramatic time of this scene must, I think, be taken to be the morrow of the preceding scene, Act II. sc. iv. The letters on which the King consults Warwick and Surrey must be those brought by the "twenty weak and wearied posts come from the north," and this scene therefore—history notwithstanding—must be supposed within a few days of the battle of Shrewsbury. What with Falstaffian days and "historic" days, which are utterly subversive of history, the task of the "Time-Analyst" is by no means an easy one.

An interval. Falstaff journeys into Gloucestershire.

Day 4. Act III. sc. ii. In Gloucestershire; before Justice Shallow's house. Falstaff takes up recruits on his way to the army.

An interval. Sufficient time for Falstaff with his recruits to travel from Gloucester to Yorkshire.

Day 5. Act IV. sc. i. Yorkshire. Gaultree Forest. The Archbishop of York, Mowbray, Hastings, with their army. The Archbishop states that he has received "new-dated letters from Northumberland" announcing his retirement to Scotland, and concluding with prayers for their success. A messenger brings news that

"West of this forest, scarcely off a mile,
In goodly form comes on the enemy,"

and immediately after Westmoreland enters with offers of peace. After some discussion the confederates entrust Westmoreland with a schedule of their grievances; he departs to submit it to Prince John, and shortly after returns to invite them to meet the Prince at a just distance between the two armies.

Act IV. sc. ii. The proposed meeting takes place. The Prince accepts the conditions of the confederates, promises redress of grievances, and proposes that both sides shall thereupon dismiss their armies. Agreed to; and messengers to both armies go out accordingly. The army of the confederates disperses; the leaders of the Prince's army have, however, received secret orders from him not to disband until he in person shall give the word of command. By this means he is enabled in safety to seize and send to execution the

leaders of the revolt, and pursue and slaughter their scattered forces. The leaders themselves are a little surprised at the cleverness of this proceeding, but the Prince triumphantly explains to them that he had only promised them the redress of their grievances, not the safety of their persons.

Some of the commentators are rather indignant with Shakespeare for not having written one word in condemnation of this hideous piece of treachery; but he makes the Prince swear, by the honour of his blood, and upon his soul, that the grievances of the confederates shall be with speed redressed; he makes him drink and embrace with them in token of restored love and amity; he makes him promise, upon his honour, most Christian care in the performance of the promised redress, and he, moreover, makes him attribute to God the whole glory of his stratagem. Shakespeare could unpack his heart with words, but I think he must have felt that any comment in this case would but tend to weaken the effect produced by his calm but vivid representation of the crime itself in all its naked horror and deformity.

Act IV. sc. iii. The "Alarums and Excursions" of the pursuit. Falstaff arrives on the scene and takes Sir John Coleville of the Dale prisoner. He then presents himself before Prince John, who reproaches him that when everything is ended then he comes. The Prince sends Coleville to York with the other confederates to present execution, and commissions Westmoreland to go before with the news to the King. Falstaff requests permission to return home through Gloucester, where he proposes to visit Master Robert Shallow.

An interval. Time for Westmoreland's journey from Yorkshire to Westminster.

Day 6. Act IV. sc. iv. Westminster. The Jerusalem Chamber. The King again refers to his proposed expedition to the Holy Land, which is only deferred until the rebels now afoot are brought under. He questions his son Thomas of Clarence as to the Prince of Wales, and is told that he dines in London, accompanied with Poins and other his continual followers. Westmoreland arrives with the news of the suppression of the Archbishop's revolt, and is immediately followed by Harebourt who tells of the overthrow of Northumberland

and Lord Bardolph by the Sheriff of York. The King swoons on hearing this good news, and recovering again requests to be carried into another chamber.

Act IV. sc. v. Another chamber. The King lying on a bed : Clarence, Gloucester, Warwick, etc. in attendance. Soft music. The King falls asleep. The Prince of Wales enters, asks if the King has heard the good news, and is told of his illness. He undertakes to watch by his father's bed, and the rest retire. After a time he thinks the King dead, takes the crown from the pillow, places it on his own head, and goes out. The King awakes, calls for Warwick and the rest, misses the crown, is told that the Prince Henry has been at his bedside, and sends for him. The Prince returns with the crown, is reproached for his eagerness for the succession and for his wild life, expresses his repentance and affection, and receives loving advice from his father. Prince John of Lancaster arrives, and is welcomed by the King, who, feeling his end to be near, requests to be carried into the lodging where he first did swoon, which he now learns is called Jerusalem ; there he will die, in fulfilment of the prophecy that he should not die but in Jerusalem, which vainly he supposed the Holy Land. Both these scenes must be supposed on one day : the first is certainly a morning scene, the second may be the afternoon. The question of Prince Henry whether his father has heard the good news connects them closely, and the arrivals of Westmoreland in the one scene and Prince John in the next are sufficiently separated to be consistent with the stage-time of the history.

[**Day 3a.** Act V. sc. i. Gloucestershire. Justice Shallow's house. Shallow welcomes Falstaff and his followers. It is evident that they have but just arrived. Cf. Davy's speech, l. 31 : "Doth the man of war stay all night, sir?" Shallow's, l. 60 : "Come, come, come, off with your boots ;" and Falstaff's, l. 67 : "Bardolph, look to our horses."]

Day 7. Act V. sc. ii. Westminster. Immediately after the King's death. Cf. the questions of the Lord Chief Justice. "How doth the King?" . . . "I hope, not dead." The new King Henry V. enters and consoles and reassures his brothers, the Chief

Justice, etc. by his professions of entire reformation. A morning scene; the greetings are "good morrow:" it can therefore hardly be supposed on the same day as scenes iv. and v. Act IV.; I take it to be the morrow of those scenes at the end of which it seems clear that the King is within a few hours of dissolution.

An interval. Funeral of Henry IV. Preparation for coronation of Henry V.

[**Day 3a, continued.** Act V. sc. iii. Gloucestershire. Shallow's orchard. After supper Falstaff and his followers with their host and Master Silence take their fruit and wine in an arbour. Pistol arrives with the news of the King's death. Falstaff determines to mount at once and ride all night to greet his new sovereign. This scene is evidently the evening of the day commenced in Act V. sc. i.; both must therefore be supposed to occur some time in the last marked interval.]

Day 8. Act V. sc. iv. London. Enter Beadles, dragging in Hostess Quickly and Doll Tearsheet. It seems that the man is dead whom they and Pistol beat amongst them, and prison is their destination. One would like to know, if it were not to consider matters too curiously, what had been Pistol's career since he was first introduced to us. Then (Act II. sc. iv.) he was Falstaff's *ancient*; but he apparently did not go to the wars with him. He must have made it up with Doll and served under her banner, and so got promotion; for when he brought news of the King's death to Falstaff he was then greeted as *Lieutenant*.

Day 9. Act V. sc. v. Near Westminster Abbey. Falstaff, Shallow, etc. have arrived, and await the coming forth of the new King from the coronation ceremony. They are repulsed by him, and the Lord Chief Justice, re-entering, orders Sir John and all his company to be carried to the Fleet.

EPILOGUE, spoken by a Dancer, promising a continuation of the story, with Sir John in it, etc.

Time of this Play, nine days represented on the stage, with three *extra* Falstaffian days, and intervals. The total *dramatic* time, in-

cluding intervals, is not easily determined; I fancy a couple of months would be a liberal estimate.

Day 1. *Act I. sc. i.* Warkworth.
Lord Bardolph with Northumberland.

Interval: time for Lord Bardolph to join the Archbishop at York.

Act I. sc. ii. Falstaff in London. } **Day 1a.**

Day 2. { *Act I. sc. iii.* York. Lord Bardolph with the Archbishop and confederates. While this scene takes place at York we may suppose that in

Act II. sc. i. Falstaff's arrest. The King and Prince Hal arrive from Wales.

Act II. sc. ii. Prince Hal and Poins.

} **Day 2a.**

Act II. sc. iii. Northumberland resolves for Scotland.

Interval, including the Falstaffian Days 1a and 2a, during which the King arrives in London.

Act II. sc. iv. Supper at the Boar's Head. }

Day 3. *Act III. sc. i.* Westminster. The King receives uncertain news of the rebellion. This scene must be the morrow of Day 2a.

Interval. Falstaff's journey into Gloucestershire.

Day 4. *Act III. sc. ii.* Falstaff takes up recruits.

Interval. Falstaff's journey into Yorkshire to join the army of Prince John.

Day 5. *Act IV. sc. i. to iii.* Yorkshire. Suppression of the rebellion.

Interval. Westmoreland, followed by Prince John, returns to London. Falstaff travels into Gloucestershire.

Day 6. *Act IV. sc. iv. and v.* Westminster. Westmoreland and Prince John arrive at Court. Mortal sickness of the King.

- | | | |
|---|---|-----------|
| | <i>Act V. sc. i.</i> Falstaff arrives at Justice Shallow's. | } Day 3a. |
| Day 7. <i>Act V. sc. ii.</i> Westminster. Immediately after the King's death; the morrow, I take it, of Day 6. | | |
| <i>Interval.</i> Funeral of the late King; preparations for the coronation of the new. Within this interval must be supposed Falstaff's arrival at Justice Shallow's, Pistol's journey from London with news of the King's death, and the return of Falstaff and company to London. | <i>Act V. sc. iii.</i> Justice Shallow's. Pistol arrives with news of the King's death. | |
| Day 8. <i>Act V. sc. iv.</i> Mrs. Quickly and Doll Tearsheet in custody. | | |
| Day 9. <i>Act V. sc. v.</i> London. Arrival of Falstaff and company. Coronation of Henry V. | | |

To this attempt at fixing the duration of the dramatic action I append for the convenience of the reader the dates of the chief historical events dealt with in the Play. Battle of Shrewsbury, 21st July, 1403; suppression of the Archbishop of York's rebellion, 1405; final defeat of Northumberland and Lord Bardolph, 28th Feb., 1408; death of Henry IV., 20th March, 1413; coronation of Henry V., 9th April, 1413; death of Owen Glendower, 20th Sept., 1415.

HENRY V.

First printed in Folio, divided into acts only.

Actus primus includes Acts I. and II.

Actus secundus = Act III.

Actus tertius = Act IV. sc. i. to vi.

Actus quartus = Act IV. sc. vii. and viii.

Actus quintus = Act V.

The imperfect Quarto edition, 1600, has no division of Acts or scenes.

1st CHORUS. Prologue. Important as setting forth the claims of the dramatist on the imagination of the audience, especially in lines 19, 20, and 30, 31.

"Suppose *within the girdle of these walls*
Are now confined two mighty monarchies."

* * *

"Turning the accomplishment of many years
Into an hour-glass."

Day 1. Act I. sc. i. Ante-chamber in the King's Palace. The Archbishop of Canterbury and the Bishop of Ely expatiate on the wonderful reformation and high qualities of the King, and the former tells how he has sought to divert his attention from the temporalities of the Church by encouraging his claim to the throne of France. The time is four o'clock, at which hour the French Ambassador is to have audience, and the Bishops go in to be present at it.

Act I. sc. ii. The Presence Chamber. The King consults with his lords, spiritual and temporal, touching his claim to the French crown. The Archbishop sets forth his title, urges him—

"With blood and sword and fire to win his right,"

and promises a mighty sum in aid. The Ambassadors of France are then called in: they bring a message from the Dauphin mocking Henry's claim to France, and offering him in lieu of it a present of tennis balls. The King dismisses them with a declaration of war, and bids his lords prepare immediately for his expedition to France.

An interval.—See following chorus.

2nd CHORUS. Tells of the preparations for the war; of the discovery of the conspiracy against the King, who is set from London, and that the scene is now transported to Southampton. The chorus, however, ends with the somewhat dubious lines—

"But till the King come forth, and not till then,
Vnto Southampton do we shift our scene."—Folio.

I guess these two lines to have been *added* in order to introduce the following scene, which certainly is not at Southampton, and which, perhaps, would be better placed, as a separate day, in Act I. Pope, in

fact, placed it there. It may be remarked that the comic scenes of this play, like those of the two parts of *Henry IV.*, are in general very loosely connected with the main story, and render any completely satisfactory scheme of time difficult of attainment.

Day 2. Act II. sc. i. London. Eastcheap? Certainly near Mrs. Quickly's hostelry. Time, the morning: "*Good-morrow, Lieutenant Bardolph,*" says Corporal Nym on meeting him. Nym has a quarrel with Ancient Pistol, and good cause; for has not the latter married Nell Quickly, to whom he, Nym, was troth-plight, and does he not still owe him, and refuses payment of the eight shillings he won of him at betting? Bardolph reconciles them, and it is agreed that they shall all three be sworn brothers to France. Mrs. Quickly calls them in to comfort poor Sir John Falstaff, who is very ill, and would to bed, heart-broken at the King's unkindness.

An interval—and the fact that any interval at all should be required between chorus No. 2 and the King's appearance at Southampton is an additional reason for regretting that sc. i. of this Act cannot be transferred to the end of Act I., and this interval absorbed in that which necessarily separates the two Acts—must now be supposed. Less time than one week for poor Sir John's sickness, death, and burial, cannot well be denied, and, but that Kings must not be kept waiting, I should have set down at least a fortnight.

Day 3. Act II. sc. ii. Southampton. The King convicts Cambridge, Scroop, and Grey of treason; sends them to execution, and then sets out for France.

Act II. sc. iii. London. Falstaff is dead, "and we must yearn therefore:" "a' parted even just between twelve and one, even at the turning o' the tide."¹ On what night is not stated: one night during our last interval. Pistol, Nym, Bardolph, and the Boy, take

¹ The tide of *time*: when time was "dead low water," and the "tide of the returning day" commenced to flow.—See the late Howard Staunton's admirable exposition of this passage in *The Athenæum*, 8th November, 1873. As this is a question of time not generally understood, I may add to the illustrations there given one more, from Brome's *City Wit*, I. i. p. 310, Pearson's reprint—

Crasy [disguised as a doctor]. "Let me see, to-night it will be full moon. And she scape the *turning of the next Tyde*, I will give her a gentle Vomit in the morning," &c.

leave of the Hostess, and depart to join the army. It is more than time ; for "the King will be gone from Southampton." It will be observed that Staines lies on their road, and therefore that the travellers were bound for Southampton. I include this scene in one day with sc. ii. ; it cannot well be put later, nor can I suppose it to be so early as the morrow of sc. i. ; hence the necessity of the interval between Days 2 and 3.

An interval : time for the arrival of the English army in France, and for the further journey of Exeter to the French Court.

Day 4. Act II. sc. iv. France. The King's Palace. The French King and his Nobles determine on their lines of defence. Exeter, Ambassador from Henry, who is footed in the land already, comes to demand the surrender of the crown, and to convey a message of scorn and defiance to the Dauphin. The French King requires a night's reflection, and promises his answer on the morrow.

An interval : see following chorus.

3rd CHORUS. Tells of King Henry's departure from Hampton ; his arrival at Harfleur, and of the return of his Ambassador with the offer of the French King's daughter, Katherine, in marriage, dowered with some petty and unprofitable dukedoms, which offer likes not, and the siege of the town is commenced accordingly.

Day 5. Act III. sc. i., ii., and iii. Before Harfleur. Siege of the town—assaults—the town sounds a parley (sc. ii.), and surrenders (sc. iii.) ; their expectation of succours from the Dauphin having this day an end. Henry establishes Exeter as governor, and the winter coming on, determines to retire to Calais—

"To-night," says he to Exeter, "in Harfleur we will be your guest ; To-morrow for the march are we address."

Pistol and his companions are present at this siege (sc. ii.), and it appears they did not accompany the King in his direct voyage to Harfleur ; for "in Calais" Nym and Bardolph "stole a fire-shovel."

An interval. March of King Henry towards Calais.

[Act III. sc. iv. The French King's Palace. The Princess Katherine takes her first lesson in English ; for, says she, "il faut

que j'apprenne à parler." Why? Clearly with a view to the proposed marriage between herself and King Henry, and this scene therefore seems out of place; its time must be supposed within a day or two of Day 4, Act II. sc. iv.; for since that time, as we learn in Chorus 3, the negotiations for this marriage have been broken off. I accordingly enclose this scene in brackets, and refer it to the interval which follows Day 4.]

Day 6. Act III. sc. v. Rouen. The French King and his Nobles have heard that Henry has "pass'd the river Somme," and determine that he shall be fought withal. The King bids them march upon him and bring him prisoner into Rouen, and orders that Mountjoy the herald be sent to him at once to defy him and to know what ransom he will give. He determines that the Dauphin shall remain with him in Rouen.

An interval: a day or two.

Day 7. Act III. sc. vi. Blangy. The English make themselves masters of the bridge, cross the Ternois, and encamp beyond the river, within sight of the French army, near Agincourt. In the course of the scene Mountjoy delivers to Henry the message confided to him by the French King.

In this scene we have a noticeable instance of the method in which time is frequently dealt with in these Plays; the progress of events keeping pace with the dialogue in which they are narrated: Pistol comes to urge Fluellen to intercede with Exeter¹ for Bardolph, who is sentenced to be hanged for stealing a pax of little price. Fluellen declines to interfere, and almost immediately after—without his quitting the stage, and without any break in the action which might assist the spectator in imagining the passage of time—he is able to inform the King, who enters, that Bardolph's "nose is executed, and his fire's out."

Time "draws toward night" when this scene ends.

¹ The plot of the drama would not lead us to expect the presence of Exeter in this and subsequent scenes connected with Agincourt; for in Act III, sc. iii. Henry establishes him as Governor of Harfleur. According to the Chronicles, however, Exeter appointed "Jhon Fastolffe" his lieutenant for that place and accompanied the King on his journey to Calais.

Act III. sc. vii. The French camp near Agincourt; at night. The French lords long for day that they may prove their valour on the English host. At "*midnight*" (l. 97) "*Dolphin*"¹ goes out to arm himself, and we must suppose, therefore, that

Day 8 begins here. The other lords continue their banter and bragging. A messenger informs them that the Lord Grandpré has measured the ground, and finds that the English lie within 1500 paces of the French tents. Orleans concludes the scene with—

"It is now *two o'clock*: but, let me see, by ten
We shall have each a hundred Englishmen."

4th CHORUS now intimates that it is "*the third hour of drowsy morning*;" describes the different conduct of the two armies, and then, introducing us to the English camp and King Henry, departs.

Act IV. sc. i. The English camp. Henry visits in disguise the several divisions of his army. Meets with Pistol, who boasts to him that he will knock Fluellen's leek about his pate upon St. Davy's Day. Overhears Fluellen's discourse with Gower on the disciplines of the wars. Engages in a discussion with the three soldiers, Bates, Court, and Williams, as morning begins to break (l. 88), and accepts a challenge from the last, in gage of which they exchange gloves. His nobles seek him out and he departs; for the day, his friends and all things stay for him.

Act IV. sc. ii. The French Camp. Morning has come at last; the sun doth gild their armour. The English are embattled, and the French lords mount their horses, eager for the fray. As they haste to the field the Constable exclaims: "*The sun is high, and we out-wear the day.*"

Act IV. sc. iii. The English Camp. Henry and his Nobles prepare for the battle. Once more Mountjoy comes to know if he will yield and pay ransom, and is once more dismissed.

¹ Is this "*Dolphin*" the Dauphin of France, who in Act III. sc. v. was to remain with his father in Rouen, and who, according to the chronicles, did remain there? Or is he intended for the "*Great Master of France, the brave Sir Guichard Dolphin*" who was slain in the battle? See Act IV. sc. viii. l. 100. On this point, and others relating to the personages of the drama, see Introduction to Parallel Texts Edition of *Henry V.*, published for the *New Shakspere Society*, 1877.

Then follow the "Alarms and Excursions," and the scenes iv. to viii., which represent the great day of Agincourt, the details of which it is not necessary for our purpose here to dwell upon. The King ends the Act with the announcement of his intention to proceed to Calais, and from thence to England.

After thus briefly dismissing the high acts and deaths of princes, it may seem inconsistent to make special record of the end of inferiors; but as a matter of interest in connection with the comic portion of the plot, Nym's fate may here be noted. At the end of sc. iv., after Pistol has gone out with his French prisoner, the Boy tells us that Nym has shared the fate of Bardolph. It was but *yesterday* (Act III. sc. vi.) that the Lieutenant's vital thread was cut with edge of penny cord, and now we learn that a like preparation of the herb Pantagruelion, so celebrated by the learned Alcofribas Nasier, has also stopped the breath of Corporal Nym; though when this fatal event occurred we know not. The Boy himself perishes shortly after—"there's not a boy left alive," says Gower in the beginning of sc. vii.—and Pistol alone of all the crew is left alive to furnish us with one more rich scene of humour in the next Act.

An interval. See following Chorus.

5th CHORUS tells of Henry's journey to England and of his reception by his people; then, with excuses for passing over time and history, brings the audience straight back again to France. The historic period thus passed over by the dramatist dates from 25th October, 1415, to Henry's betrothal to Katherine, 20th May, 1420; all representation of the wars which ended in the conquest of France being omitted in the Play.

[Act V. sc. i. Yesterday, it seems, was St. David's Day, and Pistol, in fulfilment of his vow recorded in Act IV. sc. i., had taken advantage of Fluellen's presence in a place where he "could not breed no contention," to insult him about his leek. Fluellen now revenges himself, and cudgels Pistol into eating the leek he loathed. The locality of this scene is France; for in his last speech, Pistol says, "to England will I steal:" its time, dramatically considered, should probably be imagined within a few days of Day 8. Pistol's

braggardism had been pretty thoroughly exposed to the world already, and he could scarcely be expected to maintain the imposture for any longer time. Johnson, it may be observed, would place the scene at the end of Act IV., supposing it to occur before the return of the army to England. At a pinch, perhaps, we might imagine that Pistol, with Fluellen and Gower, had remained in garrison at Calais since the great battle, and, if we go by the Almanack, we might thus lengthen out Pistol's military career by four months and a-half to this 2nd March, the morrow of St. David's Day. This time and place, too, might be taken to agree pretty well with the news that Pistol has received from England that his "Nell is dead i' the spital;" but it seems idle to assign any definite position in our time-plot to this scene, and I enclose it therefore within brackets; referring it to some time in the early part of the interval marked by Chorus 5.]

Day 9. Act V. sc. ii. France. King Henry and his Lords, and the French King and Queen, by the mediation of the Duke of Burgundy, settle terms of peace by which the two kingdoms are united, and the marriage of Henry with Katherine resolved on.

6th CHORUS. Epilogue.

The period of history included in this Play commences in the second year of Henry's reign, 1414, and ends with his betrothal to Katherine, 20th May, 1420.

This period is represented on the stage by nine days, with intervals.

1st CHORUS. Prologue.

Day 1. Act I. sc. i. and ii.

2nd CHORUS. *Interval.*

Day 2. Act II. sc. i.

Interval.

„ 3. Act II. sc. ii. and iii.

Interval.

„ 4. Act II. sc. iv.

3rd CHORUS. *Interval.*

Day 5. Act III. sc. i. to iii.

Interval.

[Act III. sc. iv. Some time of the interval succeeding
Day 4.]

Day 6. Act III. sc. v.

„ 7. Act III. sc. vi., and first part of sc. vii.

„ 8. Act III. sc. vii., second part. 4th CHORUS, and Act IV.
sc. i. to viii.

5th CHORUS. *Interval.*

[Act V. sc. i. Some time in the early part of the last
interval.]

Day 9. Act V. sc. ii.

6th CHORUS. Epilogue.

FIRST PART OF HENRY VI.

FIRST printed in Folio ; divided into acts and partly into scenes.

Actus Primus and *Actus Secundus*, no division of scenes.

Actus Tertius divided as in *Globe* edition.

In *Actus Quartus*, *Scæna prima* comprises the whole of our Act IV. ; *Scæna secunda* = Act V. sc. i. ; and *Scæna tertia* = Act V. sc. ii. to iv.

Actus Quintus = Act V. sc. v.

Day 1. Act I. sc. i. Westminster Abbey. Funeral of Henry V., attended by his brothers, the Duke of Gloucester, Protector, and the Duke of Bedford, Regent of France ; the Duke of Exeter, governor of the young King ; the Bishop of Winchester (Cardinal Beaufort) and others.¹ While they lament the dead King and

¹ Among the “others” of this scene the stage direction of the Folio includes “Warwicke” and the “Duke of Somerset ;” neither has any part in the scene, and it is not perhaps of much importance whether their names be retained or struck out here ; but it is important that we should understand whom they were designed to represent by the dramatist, and on this point there can be no doubt that by the “Earl of Warwick,” in the three parts of *Henry VI*, he meant Richard Neville, the ‘king-maker,’ and by the “Duke of Somerset,” in the two first parts, Edmund Beaufort, slain at St. Alban’s. It is of course perfectly true that their “dramatic” existence is often utterly irreconcilable with history, but if we are to correct the dramatist at the bid-

quarrel among themselves, three several messengers arrive with news of great disasters in France. Thereupon Bedford goes out to prepare for his return thither; Gloucester goes out to proceed to the Tower, "with all the haste he can," to view the artillery and munition there, and then to proclaim young Henry VI. King; Exeter goes out to take charge of the young King at Eltham; left alone, with no employment, Winchester resolves that he will not long be "Jack out of office."

Act I. sc. ii. France. The French under the command of Charles attack the English army under Salisbury at the siege of

ding of history very little of his work would remain intact; the whole of this scene, for instance, would have to be demolished. In modern editions "Warwick" is allowed to remain in this stage direction, and the reader's historic conscience is soothed with the information that Richard Beauchamp is *here* meant, and in the modern list of *dramatis personæ* prefixed to this 1st Part we are told that Somerset is *John*, Edmund's elder brother, though it is perfectly certain (according to the dramatist) that in the 2nd Part he is Edmund, and that in both 1st and 2nd Parts he is only *one* individual. History is an indispensable aid in the study of these "Histories;" but her duty is that of a guide, not—except in a few rare cases—that of a corrector. If the dramatist chooses, for instance, to make Richard Neville, who was born in 1420, present at the funeral of Henry V. in 1422, a full-fledged Earl with a title which he only got in 1449, he is in his right; I think he must be quit for that: all historical romancists do the like. Marry, there is another indictment upon him for the which I think he should howl. He has not, I think, any right to announce the loss of Paris in Act I. sc. i., and then in Act IV. to take young Henry there to be crowned King of France; but we have no right to be scandalized at the presence of "Warwicke" and the "Duke of Somerset" in this scene, and if their names are retained in the stage direction, it should be with the understanding that they are Richard Neville and Edmund Beaufort. It may be added that Edmund, then Earl of Mortayn, did actually accompany the corpse of Henry V. on its way to England, and therefore, historically, has a better right to be present in this scene than Warwick. While on this subject it may perhaps be as well to clear up the individuality of the Somerset introduced in the 3rd Part; and here again we find that the dramatist presents us with a composite personage. Henry and Edmund, sons of the above-mentioned Edmund, were successively Dukes of Somerset; the former did for a time abandon Henry VI. (and we find "Somerset" at Edward's court in Act IV. sc. i. 3 *Henry VI.*); but he afterwards returned to his allegiance and lost his life at Hexham, 1463—a part of history passed over by the dramatist;—Edmund, his brother, who succeeded to the title, was always true to Henry, and lost his life at Tewksbury, 1471. These two form only *one* individual in 3 *Henry VI.*, but they make up with their father the *three* Dukes referred to—by Richard in Act V. sc. i. l. 73, and by Edward in Act V. sc. vii. l. 5—in 3 *Henry VI.* Whether, after giving us only *two* Somersets, the dramatist is justified in referring to them as *three*, I leave to the decision of the reader; but history here certainly explains how it happens that he did so. This discrepancy is also found in *The Contention*, &c.

Orleans, and are beaten back. The Bastard of Orleans, Dunois, brings Joan la Pucelle to Charles ; she promises to raise the siege *this night*.

Act I. sc. iii. London. Before the Tower. Gloucester, with his men in blue coats, comes "to survey the Tower this day." The Lieutenant, in obedience to Winchester's commands, denies him entrance. Winchester himself,¹ with his men in tawny coats, arrives on the scene. The two parties skirmish and are finally separated by the Lord Mayor.

Act I. sc. iv. On the walls of Orleans. The Master Gunner has planted a piece of ordnance against a tower in the suburbs which the English have won, from which he has heard they are wont to overpeer the city. He leaves his boy in charge to watch for the entrance of the English into this tower. Salisbury, Talbot,² Sir William Glansdale, Sir Thomas Gargrave, and others enter the tower. While they are discoursing and viewing the city the Master Gunner's boy, on the walls, fires off his piece and kills Salisbury and Gargrave. The time "is supper-time in Orleans." News is brought to Talbot that the Dauphin and Joan have gathered head and have come to raise the siege.

Act I. sc. v. Alarums. Skirmishes ending in the relief of the town by the French, and the repulse and retreat of the English under Talbot.

Act I. sc. vi. In Orleans. The French make merry ; for "Joan la Pucelle hath performed her word."

Here, with the first Act, I end Day 1. It is quite evident that the scenes in France are all supposed to take place on one day. The English scenes i. and iii.—connected as they are by Gloucester's last speech in sc. i. and his first speech in sc. iii.—must also be supposed on one day ; and from the manner in which sc. iii. is dove-tailed into the French scenes, one and the same day may be accepted for both English and French scenes.

¹ It will be observed that Winchester in this scene is a Cardinal. In the next two scenes in which he appears—Act III. sc. i. and Act IV. sc. i.—he is still but a Bishop. It is not 'till Act V. sc. i. that he appears newly-invested in the dignity of Cardinal.

² Talbot's captivity was announced by one of the messengers in sc. i. ; he appears to have been released before the news of his capture reached London.

An interval: Time for Bedford to arrive in France; *i. e.* if time was required for his journey, which is somewhat doubtful. At any rate the interval must be short, for Salisbury has yet to be buried in the following scenes, and possibly our Day 2 should only be supposed the morrow of Day 1.

Day 2. Act II. sc. i. Before Orleans. At night, probably past midnight, Talbot, who has been joined by Bedford and Burgundy, scales the walls of Orleans and drives out the Dauphin, Joan, and the French.

Act II. sc. ii. In Orleans. As day begins to break, Bedford orders the pursuit of the French to cease. Talbot gives orders for the obsequies of Salisbury. A messenger invites him to visit the Countess of Auvergne. He accepts the invitation, but gives secret instructions to one of his Captains. *Exeunt.*

Act II. sc. iii. The Countess of Auvergne's Castle. Talbot pays his promised visit. The Countess thinking him in her power declares him her prisoner; he winds his horn, his soldiers break in, and he convinces her "that Talbot is but shadow of himself." It seems to me clear that in the drama this scene is supposed to occur within an hour or two of the preceding one, certainly on the same day. The Countess of Auvergne's castle must therefore be situated in the immediate neighbourhood of Orleans. If it be urged that this is a slighting of geography, I can only reply—So much the worse for geography.

Act II. sc. iv. London. The Temple garden. Enter Somerset, Suffolk (*William de la Pole, Earl*), Warwick, Richard Plantagenet (*afterwards Duke of York*), Vernon, and Lawyer. On a disputed case in law between Plantagenet and Somerset, their companions take sides by plucking a white rose for Plantagenet and a red rose for Somerset. Enmity and defiance on both sides is the result. The blot on Plantagenet's House, by the treason and execution of his father, Richard, Earl of Cambridge (see *Henry V.*, Act II. sc. ii.), urged against him by Somerset, Warwick declares "Shall be wiped out in the next parliament / Called for the truce of Winchester and Gloucester" (see Act I. sc. iii.). Time, before noon: Plantagenet adjourns with his friends to dinner.

Act II. sc. v. The Tower. Richard Plantagenet visits the aged and dying Mortimer (the Mortimer of *1 Henry IV.*), who tells him of his own right to the throne and of his, Richard's, claim as his nephew and heir. He dies, and Richard hastes to the parliament, where he hopes "to be restored to his blood." The time must be supposed the afternoon of the preceding scene: Richard refers to the dispute between himself and Somerset as having taken place "this day." With Act II. I end Day 2, including both the French and English scenes, which may very well be supposed coincident in point of time.

Day 3. Act III. sc. i. London. The Parliament House. After a great deal of mutual recrimination, and violence on the part of their respective factions, a seeming reconciliation is effected between Gloucester and Winchester. Warwick then presents a bill in favour of Richard Plantagenet, who, as heir to his uncle York, killed at Agincourt, is restored to his inheritance and created Duke of York. Gloucester then proposes that the King shall cross the seas to be crowned in France, and the parliament adjourns for this purpose. In Act II. sc. iv., morning, Warwick talked of the meeting represented in this scene as "the next parliament;" in the next scene, afternoon of same day, Plantagenet talked of hasting to this parliament. From Warwick's speech we might have expected some interval between Acts II. and III.; from Plantagenet's speech we might suppose Act II. sc. v. and Act III. sc. i. to be on the same day; I split the difference, and mark this scene as the commencement of Day 3 and the morrow of Day 2.

An interval, during which we are to imagine that the young King and his Court arrive in Paris.

Day 4. Act III. sc. ii. France. Rouen. By a stratagem La Pucelle, Charles, etc., capture the town and drive out Talbot, Bedford, Burgundy, and the English. A battle—during which Sir John Falstaffe runs away—then takes place, the English recapture the town, thus "lost and recover'd in a day again." Bedford, who is sick and dying, looks on at the fight from his chair, and in the moment of victory breathes his last. Talbot then proposes that after seeing

"his exequies fulfilled in Rouen" they shall "depart to Paris to the King, / For there young Henry with his nobles lie."

Day 5. Act III. sc. iii. The plains near Rouen. Charles, La Pucelle, etc., with their forces, fresh from their discomfiture in the preceding scene. Talbot with his forces marches over on his way to Paris. He is followed by Burgundy with his forces. Charles desires a parley with Burgundy, who, yielding to the persuasions of la Pucelle, resolves to abandon the English cause and join with Charles. We may afford a separate day to this scene, and suppose it the morrow of sc. ii.

An interval. Talbot's march to Paris.

Day 6. Act III. sc. iv. Paris. "Enter the King, Gloucester, Winchester, Yorke, Suffolke, Somerset, Warwicke, Exeter;" apparently on their way to the coronation ceremony. "To them, with his Souldiers, Talbot," who comes to pay his duty to his sovereign. The King creates him Earl of Shrewsbury, and bids him take his place in the coronation.

"Senet. Flourish. Exeunt."

Manet. (sic.) Vernon and Basset."

These two take up a former quarrel respecting York and Somerset. Vernon, an adherent of York (see Act II. sc. iv.), strikes Basset, who goes out to crave liberty of combat of the King to venge his wrong. Vernon declares that he will be there as soon as he.

Act IV. sc. i. The Coronation. Sir John Falstaffe enters with a letter to the King from the Duke of Burgundy, delivered to him as he rode from Calais. Talbot tears off Falstaffe's garter, and disgraces him for his cowardice at the battle of Patay.¹ The King confirms Talbot's act and banishes Falstaffe. Burgundy's letter, announcing his defection from the English cause, is then read, and Talbot is commissioned to chastise his treason. Vernon and Basset now enter to crave liberty of combat. Their quarrel revives that of their principals, who, however, yield to the remonstrances of the King and are outwardly reconciled. The King in friendliness adopts

¹ Narrated by one of the messengers in Act I. sc. i. It may be noted here that the name of this warrior is always given in the Folio as "Falstaffe."

the red rose of Somerset, and creates York regent of these parts France, bidding both unite their forces against the common enemy. He then determines after some respite to return to Calais, and from thence to England. The connection of this scene with the preceding one is too close to allow of our assigning more than one day to the two; and, notwithstanding the "authority" of the Folio, I would suggest that the first (Act III. sc. iv.) would be better placed as the commencement of Act IV.

An interval. Talbot prepares for and sets out on his new expedition. King Henry returns to England.

Day 7. Act IV., sc. ii. to vii., concludes Talbot's career. In sc. ii. Talbot summons the town of Bordeaux to surrender, and is warned by the Governor that he is surrounded by the army of the Dauphin. In scenes iii. and iv., in different parts of the plains, messengers come to York and to Somerset from Talbot, urging them to come to his assistance. Each throws the blame on the other, but their mutual jealousy makes them leave Talbot to his fate. In sc. v. young Talbot joins his father, and resolves to die with him. In sc. vi. follow the incidents of the battle ending in the deaths of Talbot and his son, whose bodies Sir William Lucy is permitted by Charles and La Pucelle to carry from the field. The French then determine to march on Paris.

Act V. sc. i. London. The King receives ambassadors from the Pope, the Emperor, and the Earl of Armagnac, to treat of a peace between England and France, and of the marriage of the King to the Earl of Armagnac's daughter. He promises to send the conditions of peace to France by Winchester (now Cardinal), and sends a jewel to the lady in proof of his affection and intention to make her his Queen.

Act V. sc. ii. France. Charles, La Pucelle, &c., with their forces. They are still in the mind to march to Paris (see end of Act IV. sc. vii.), when a scout enters to inform them that "The English army, that divided was / Into two parties, is now conjoin'd in one, / and means to give you battle presently."

"Exeunt. Alarum. Excursions."

Act V. sc. iii. La Pucelle enters. "The Regent [York] conquers and the Frenchmen fly," and she calls up her attendant spirits to assist her; they abandon her: then enter York, who takes her prisoner. "*Exeunt.*" "*Alarum.*" Suffolk enters with Margaret, his prisoner. Enchanted with her beauty, he proposes to her that she shall become King Henry's Queen. She consents, provided her father be pleased. Suffolk thereupon craves a parley with Regnier, who appears on his castle walls. Regnier consents to this great match for his daughter on condition of his being allowed quiet possession of Anjou and Maine; and Suffolk departs to inflame Henry with an account of the great happiness he has provided for him. Perhaps it might be well to mark the Suffolk-Margaret portion of this scene as a separate scene. I include all the scenes, French and English, from Act IV. sc. ii. to this Act V. sc. iii., in one day, No. 7; for it seems evident—geographical considerations notwithstanding—that the dramatist intended the action of the French scenes to be continuous.

An interval; during which we may suppose Winchester journeying to France and Suffolk to England.

Day 8. Act V. sc. iv. York and Warwick with Joan, prisoner. A shepherd, who claims to be her father, is repudiated by her. York and Warwick condemn her to death. Cardinal Beaufort now arrives to inform York of the proposed peace; to confer on which the Dauphin is at hand. Then enter Charles and his train. The conditions are agreed to; Charles swears allegiance to King Henry, and a hollow peace is proclaimed.

Act V. sc. v. London. Henry, seduced by Suffolk's account of Margaret, brushes aside the remonstrances of Gloucester and Exeter with respect to his contract with the Earl of Armagnac's daughter, and commissions Suffolk to procure Margaret for his Queen. These two last scenes may conveniently be supposed on one day.

Time of this play eight days; with intervals.

Day 1. Act I. sc. i. to vi.

Interval.

„ 2. Act II. sc. i. to v.

Day 3. Act III. sc. i.

Interval.

„ 4. Act III. sc. ii.

„ 5. Act III. sc. iii.

Interval.

„ 6. Act III. sc. iv., Act IV. sc. i.

Interval.

„ 7. Act IV. sc. ii. to vii., and Act V. sc. i. to iii.

Interval.

„ 8. Act V. sc. iv. and v.

Historic period, say from death of Henry V., 31 August, 1422, to the treaty of marriage between Henry VI. and Margaret, end of 1444.

SECOND PART OF HENRY VI.

FIRST printed in Folio: no division of acts and scenes.

“*The First part of the Contention*,” etc., on which this Play is founded, has no division of acts or scenes.

The interval between the *First* and this, the *Second Part of Henry VI.*, is supposed to be occupied by Suffolk’s negotiations for the marriage of the King with Margaret of Anjou. In

Day 1. Act I. sc. i. London. The Palace. Suffolk presents Margaret to the King. The terms of the contract—the cession of Anjou and Maine to her father, Regnier—are agreed to. The King rewards Suffolk with the title of Duke; discharges York “from being Regent, / I’ the parts of France, till term of *eighteen months* / Be full expired,” and then, with the Queen and Suffolk, retires to provide with all speed for her coronation. Gloucester, Protector, laments the blow given to the English power in France by the King’s marriage, and after a few words with the Cardinal, departs. The Cardinal, after urging on the lords the necessity of ousting Gloucester from his post of Protector, next goes out to consult with Suffolk on this business. Somerset and Buckingham follow him,

agreeing to join in procuring the fall of Gloucester, but resolved that they, and not the Cardinal, shall benefit thereby.

The Nevils, Salisbury¹ and his son Warwick, determine to side with Gloucester; and York outwardly agrees with them, but resolves within himself to steer his course solely with the view to his own advancement to the throne.

An interval. Some considerable time. Perhaps eighteen months. In sc. i. York is discharged from his office of Regent in France for that period; in sc. iii. it is a question of re-appointing him.

Day 2. Act I. sc. ii. Gloucester's house. His wife, Eleanor, endeavours to excite in him her own desire for regal dignity; he checks her for her ambition. A messenger enters to bid him "prepare to ride unto St. Alban's / Where as the king and queen do mean to hawk." The Duchess promises to follow him presently; but in the mean time calls in Sir John Hume, whom she has commissioned to confer with Margery Jourdain and Roger Bolingbroke about raising a spirit that shall reveal the future to her, and she proposes to consult them on her return from St. Alban's. Left alone, Hume lets the audience into the secret that he is in the pay of Suffolk and the Cardinal, whose plot it is to tickle the Duchess's ambition, and by her attainure to cause the fall of her husband.

Act I. sc. iii. The Court. Divers petitioners await the coming forth of the Lord Protector. The Queen and Suffolk enter and take their petitions: one is from an apprentice, Peter, denouncing his master, Thomas Horner, for saying that the Duke of York was rightful heir to the crown. Suffolk orders him in and sends for Horner. The Queen complains to Suffolk that all the nobles have greater power than the King, and she is especially irate at the haughty conduct of Dame Eleanor, the Protector's wife; Suffolk bids her have patience, he will, one by one, get rid of them all, and place the helm in her

¹ Richard Neville, eldest son of the second wife of Ralph, Earl of Westmoreland (*Henry IV.* and *Henry V.*); he was created Earl of Salisbury in right of his wife Alice, daughter and heiress of Thomas Montacute, killed at the siege of Orleans, 1428 (*1st Part Henry VI.*, I. iv.). His son, the Earl of Warwick, got his title in right of his wife Anne, sister of Henry Beauchamp, the last Earl and Duke of that family, who died 1415, and heiress of her infant niece Anne, who died 1449.

hands. The King enters with all the Court, and it is a question whether York or Somerset shall be appointed to the regentship of France. After a good deal of quarrelling, Suffolk calls in Horner and his man Peter, and on the charge which the latter makes against his master being heard, Gloucester, as Protector, decides that the regentship shall be conferred on Somerset, and that Peter and Horner shall settle by single combat, to take place *on the last day of the next month*, their truth or falsehood. In the course of this scene Margaret makes occasion to box Dame Eleanor's ears, and the latter goes out vowing to be revenged. Buckingham follows her to watch her proceedings.

Act I. sc. iv. It is to be presumed that the box on the ear received from the Queen has determined Eleanor not to accompany the Court to St. Alban's, and has hastened her consultation with the magicians; for we now find her with them. They raise a spirit who predicts the fates of the King, York, Suffolk, and Somerset. While they are at their incantations, York and Buckingham (who has "watch'd her well"), with a guard, break in and take them all into custody. Buckingham sets out at once to carry this news to where "the King is now in progress towards St. Alban's;" and York anticipates that it will provide "a sorry breakfast for my lord protector." He then sends to invite Salisbury and Warwick to sup with him *to-morrow night*. The time of this scene appears to be the night of the day commencing with sc. ii. of this Act; the place is generally given as "Gloucester's garden" (Capell) or "the witch's cave" (Theobald).

Day 3. Act II. sc. i. St. Alban's. The King, Queen, Gloucester, Cardinal, and Suffolk hawking, and of course quarrelling as usual. They are interrupted by the townsmen bringing in Saunder Simcox, who pretends to have been born blind, and to have recovered his sight after offering at the shrine of St. Alban's; but who yet is supposed to be a cripple. Gloucester convicts him of imposture, and cures his pretended lameness by whipping. Then Buckingham arrives with the news of the arrest of Eleanor and her accomplices. The King resolves to repose at St. Alban's this night

and "to-morrow toward London back again / To look into this business thoroughly." The time of this scene, I presume, is not to be supposed later than midday: Gloucester and the Cardinal, who are somewhat restrained by the King's presence, propose to meet *in the evening* and settle their difference by the sword; it must, therefore, be the morrow of the preceding scene.

Act II. sc. ii. London. The Duke of York's garden. Their "simple supper ended" (see end of Act I. sc. iv.), York exposes to Salisbury and Warwick his title to the crown. They acknowledge him as their sovereign, and resolve to assist him in obtaining his right.

An interval of at least a month must here be supposed.

Day 4. Act II. sc. iii. London. A hall of justice. The King sentences Eleanor to *three days* open penance and then to banishment in the Isle of Man; her accomplices in witchcraft he condemns to death. He now also assumes sovereign power, and abolishes Gloucester's protectorship.

This day is the day appointed for the combat between Horner and his man Peter, and therefore, at least, a month must have elapsed since Act I. sc. iii.; they enter and fight: Horner is vanquished, confesses his treason, and dies.

An interval; at least two days.

Day 5. Act II. sc. iv. A street. The *third day* of Eleanor's penance has come, and at ten o'clock Gloucester, with his men in mourning cloaks, meets her and bids her adieu. The Sheriff, her penance done, delivers her to Sir John Stanley, with whom she departs for the Isle of Man. A herald summons Gloucester to a Parliament, "holden at Bury *the first of this next month.*"

The combat between Horner and Peter was appointed for the *last day* of a month; then followed the *three days* of Eleanor's penance: therefore—

An interval of about twenty-seven days, to the Parliament on the first of next month, is to be supposed between Days 5 and 6.

Day 6. Act III. sc. i. At Bury St. Edmund's. The Parlia-

ment. The Queen, Suffolk, the Cardinal, York, and Buckingham endeavour to persuade the King of the dangerous character of Gloucester.¹ Somerset comes from France and announces that all is lost there. Gloucester enters, is accused of treason and committed to the custody of the Cardinal, the King, though convinced of his innocence, being too weak to preserve him. Exeunt all but Queen, Cardinal, Suffolk, and York. Somerset remains apart. They resolve on the death of Gloucester, which the Cardinal promises to effect. A messenger announces a rebellion in Ireland. York, after suggesting that as Somerset has been so lucky in France he should now try his hand in Ireland, himself undertakes the business, and desires that his soldiers may meet him within fourteen days at Bristol, at which port he proposes to embark. Left alone, York determines while he is away, to employ Jack Cade, under the title of Mortimer, to raise commotions in England, whereby he may "perceive the Commons' mind, / How they affect the house and claim of York," and then, returning with his army from Ireland, to take advantage of circumstances as they may favour his ambition.

An interval of perhaps a few days may be allowed here.

Day 7. Act III. sc. ii. Bury St. Edmund's. A room of state. The assassins engaged by Suffolk to murder Gloucester tell him they have done the deed. The King enters with the Queen, the Cardinal, Somerset, &c., and bids Suffolk call Gloucester to his presence for trial. Suffolk goes and returns with the news of the Duke's death. Warwick and Salisbury enter with the Commons in uproar. The body of Gloucester is brought in; Warwick accuses Suffolk of the murder. The Commons insist on his death or banishment, and the King orders him to depart within three days, on pain of death. As Suffolk and the Queen, left alone, take leave of each other, Vaux enters and informs them that he is hastening to the King to tell him that Cardinal Beaufort has been suddenly seized with sickness, and now lies at point of death.

Act III. sc. iii. Death of the Cardinal.

¹ Salisbury and Warwicke are also present, in the stage directions; but they take no part in the scene. In *1st Part of Contention* they go out with the King.

An interval. Query—three days? The time allowed for Suffolk's departure? But see comment on the following scene.

Day 8. Act IV. sc. i. The coast of Kent. Alarum. Fight at sea; then enter Captain of the Pirates, Walter Whitmore and others, with Suffolk and others, prisoners. Suffolk falls to the lot of Whitmore, who, in revenge for having lost an eye in the fight, instead of ransoming him, resolves to put him to death. Suffolk, to save his life, reveals himself, but only thereby rouses the anger of the Pirates, who reproach him with the injuries he has inflicted on the realm, and put him to death. The time of this scene is after sunset; see opening lines. In the course of it we learn that the Nevils "are rising up in arms" in favour of the House of York, and that the Commons of Kent are in rebellion. These facts would suppose a longer interval between Days 7 and 8 than the three days allowed to Suffolk for his departure from England.

Day 9. Act IV. sc. ii. Blackheath. The rebels who, led by Jack Cade, "have been up these two days," are encountered by Sir Humphrey Stafford and his brother with their forces. They prepare for battle.

Act IV. sc. iii. "Alarums to the fight, wherein both the Staffords are slain." Cade and his companions resolve to march towards London.

The time of these two scenes cannot be supposed later than the morrow of Day 8; for then the rebellion was known to the Pirates, and yet it is not more than two days old.

Day 10. Act IV. sc. iv. London; the Court. The King reads a supplication from the Rebels. The Queen mourns over the head of Suffolk. News comes that the rebels are in Southwark; then that they have gotten London Bridge. The King, on the advice of Buckingham, determines to retreat to Kenilworth, and counsels Lord Say, whom the rebels hate, to accompany him. Say, however, resolves to remain in London in secret.

Act IV. sc. v. The Tower. Citizens implore aid of Lord Scales against the rebels, who "have won the bridge." He bids them

gather head in Smithfield, and promises to send Matthew Goffe to them.

Act IV. sc. vi. Cannon Street. Cade and his followers. He strikes his staff on London Stone, and declares himself lord of the city. Dick tells him that there is an army gathered in Smithfield; he resolves to march there and fight them.

Act IV. sc. vii. Smithfield. Alarums. Matthew Goffe is defeated and slain by the rebels. Lord Say is taken and beheaded. His head and that of his son-in-law, Sir James Cromer are borne before Cade on two poles.

Day 11. Act IV. sc. viii. Buckingham and old Clifford come to the rebels and offer them a free pardon. They abandon Cade, who flies. Buckingham bids some follow him, and offers a thousand crowns for his head; the rest he tells to come with him to be reconciled to the King.

The locality of this scene is somewhat doubtful: Cade opens it by shouting, "Up Fish-street! down St. Magnus' Corner," &c.; but a little later he remonstrates with his followers that they should leave him "at the White Hart in Southwark;" so that they seem to be on both sides of the river at one time. Editors decide in favour of Southwark.

Day 12. Act IV. sc. ix. "Sound Trumpets. Enter King, Queene, and Somerset on the Tarras." Buckingham and Clifford bring before the King a multitude of the repentent rebels, with halters round their necks. The King pardons and dismisses them to their homes. A messenger then announces that the Duke of York is newly come from Ireland, and is marching hitherward with a mighty power, his professed object being only to remove from the King the Duke of Somerset. The King proposes to Somerset that he shall be committed to the Tower until York's army is dismissed, and sends Buckingham to the Duke to satisfy him on this point.

In the *Folio* and in the *1st Part of the Contention*, at the end of sc. iv. of this Act, the King proposes to retire to Kenilworth, and on this ground, I presume, the locality of the present scene is given by the editors as Kenilworth. In the *1st Part of the Contention*, how-

ever, in Act IV. sc. viii., when the rebels abandon Cade, Clifford tells them that he will lead them "to Windsor Castle whereas the King abides." No indication of any place for this scene ix is given in *The Contention*; but in the *Folio* it is marked as on the "Tarras" = Terrace. Independently therefore of any geographical considerations—and against such considerations the reader of these Plays must carefully guard himself—the weight of "authority" is in favour of marking this scene as on the terrace at Windsor.

I have distributed these scenes (Act IV. sc. iv.—ix.) in three consecutive days (10, 11, 12), rather from a feeling of its desirableness, than from any note of time they contain. It is quite possible the dramatist may have meant them to represent one day only; it is more probable that the question of time never engaged his attention at all. York's return *from* Ireland is somewhat embarrassing here; I can't make out, including intervals, much more than ten days between this day No. 12 and day No. 6; yet on that day York calculated that about fourteen days would elapse before his departure *to* Ireland.

An interval; three or four days.

Day 13. Act IV. sc. x. Kent. Cade, who has been hiding in the woods "these five days," who has "eat no meat these five days," ventures into Iden's garden in search of food. Meeting Iden he fights with and is killed by him.

Day 14. Act V. sc. i. "Fields near St. Alban's. Two camps pitch'd, the King's and Duke of York's; on either side one."—(Capell.) Enter York. Buckingham comes to him from the King. On learning that Somerset is committed to the Tower, York professes himself satisfied, bids his army disperse and meet him in St. George's Fields to-morrow. He then goes with Buckingham to the King's tent and makes his submission. Iden enters with the head of Cade and is rewarded with knighthood. The Queen enters with Somerset. Finding Somerset at freedom, York renounces allegiance and openly claims the crown. Either side is joined by its partisans—old Clifford and his son for the King. York's two sons, Edward and Richard, and the Earls of Salisbury and Warwick for York. Then follows, in

Act V. sc. ii., the Battle of St. Alban's, in which old Clifford and Somerset are slain and, the King's side being defeated, the King, Queen, and young Clifford fly to London.

Act V. sc. iii. York, with his partisans, resolves to follow the King to London immediately, or to get there before him if possible.

Out of respect for history, Malone, and most editors after him, marks the locality of the first scene of this Act as in the fields between Dartford and Blackheath. The dramatist, however, makes the battle follow immediately on the defiance, and I accordingly adopt Capell's stage direction as to the locality.

Time of this Play, fourteen days represented on the stage; with intervals, suggesting a period in all of say, at the outside, a couple of years.

Day 1. Act I. sc. i.

Interval (?) eighteen months.

„ 2. Act I. sc. ii.—iv.

„ 3. Act II. sc. i. and ii.

Interval; a month at least.

„ 4. Act II. sc. iii.

Interval; at least two days.

„ 5. Act II. sc. iv.

Interval; about twenty-seven days.

„ 6. Act III. sc. i.

Interval; a few days.

„ 7. Act III. sc. ii. and iii.

Interval; three days or more.

„ 8. Act IV. sc. i.

„ 9. Act IV. sc. ii. and iii.

„ 10. Act IV. sc. iv.—vii.

„ 11. Act IV. sc. viii.

„ 12. Act IV. sc. ix.

Interval; three or four days.

„ 13. Act IV. sc. x.

„ 14. Act V. sc. i.—iii.

Historic period, 22nd April, 1445, to 23rd May, 1455.

THIRD PART OF HENRY VI.

FIRST printed in Folio, no division of acts and scenes.

"*The True Tragedie*," &c., on which this play is founded, has no division of acts or scenes.

The interval between *The Second Part*, and this, *The Third Part of Henry VI.*, is to be supposed no greater than would be required for the flight and pursuit from St. Alban's to London: Richard makes his appearance in sc. i. with the head of Somerset, cut off in the battle.

Day 1. Act I. sc. i. London. The Parliament House. York, with his adherents, breaks in and takes possession of the throne. The King, with his followers, enters; remonstrances and menaces being of no avail, he ultimately agrees that on being allowed peaceable possession during his life the inheritance of the crown shall be settled on York and his heirs. The Northern Lords, Northumberland, Clifford, and Westmoreland, disgusted at the King's weakness, leave him. York and his friends then disperse, leaving the King with Exeter. The Queen and the young Prince of Wales enter and reproach the King for the injury he has done himself and them, and, having in the course of the last two or three hours raised a fresh army, they depart to join with the Northern Lords.

An interval: march of the Queen from London to join with her allies and attack the Duke of York in his castle near Wakefield, in Yorkshire.

Day 2. Act I. sc. ii. Sandal Castle. York yields to the solicitations of his sons and Montague¹ and determines to take possession of the throne at once. A messenger announces the approach of the Queen and the Northern Lords. York is joined by his uncles, the Mortimers, and they resolve to issue forth and fight with the Queen's army in the field.

¹ John Neville, brother to Warwick and nephew to York: York being married to Cicely, sister to the Earl of Salisbury. In the Folio York addresses him as *brother*; in *The True Tragedie* both York and his sons address him as *cousin*.

Act I. sc. iii. Field of battle between Sandal Castle and Wakefield. Young Rutland, flying with his Tutor, is seized by Clifford and slain.

Act I. sc. iv. The same. York's party is defeated. York is taken. The Queen and Clifford insult over him, crown him with paper, kill him, and order his head to be placed on York gates.

An interval : rather more than ten days.

Day 3. Act II. sc. i. The marches of Wales. "Enter Edward, Richard, and their power," newly escaped, apparently from the battle of Wakefield. They are yet ignorant of their father's fate when a messenger arrives to tell them of his death. "Enter one blowing," is the stage direction of the Folio when this messenger makes his appearance, and we must imagine that he also has but just fled from the battle; yet a few minutes afterwards, when Warwick and Montague join them, we learn that to Warwick the news of York's death is *ten days old*; and that since then, with King Henry in his custody, he has encountered the Queen at St. Alban's and been defeated—the King escaping to the Queen—and Warwick, with George of York and the Duke of Norfolk, are come in post-haste to the marches, having heard that Edward was "making another head to fight again." George and Norfolk are still some six miles off when a messenger from them brings the news that the Queen is coming with a puissant host. They set forward accordingly.

An interval. The march to York.

Day 4. Act II. sc. ii. Before the town of York; the Duke of York's head over the gate. Enter the King and Queen with their forces. They are met by Edward, his brothers, Warwick, &c., with their army. After mutual defiance they prepare for battle.

Act II. sc. iii. The field of battle. Warwick, Edward, and George, wearied and disheartened at the course of the action, enter one after the other. Richard joins them and infuses fresh spirit into them.¹

¹ In this scene, in the *Folio*, Richard tells Warwick that his *brother* has just been killed; in *The True Tragedie* he tells him his *father*, Salisbury, has

Act II. sc. iv. Richard and Clifford meet and fight. Warwick enters. Clifford flies.

Act II. sc. v. The King, chidden from the battle by the Queen and Clifford, meditates on the happiness of a shepherd's life. He beholds and grieves over a son who has killed his father, and a father who has killed his son. "Alarums : excursions." The Queen, the young Prince, and Exeter join him ; the day is lost and they fly towards Berwick.

Act II. sc. vi. Clifford, wounded to death, enters and falls. Edward, his brothers, Warwick, Montague, &c., enter in triumph. Clifford groans and dies. They mock his dead body, and order York's head to be taken down from York Gate, and Clifford's to be put in its place. They then set out for London where Edward is to be crowned king, and from whence Warwick purposes to cross to France to negotiate a marriage for him with the Lady Bona, sister-in-law of the French king. Edward now creates Richard Duke of Gloucester, and George Duke of Clarence. The battle here dramatized is supposed to represent the decisive battle of Towton, 28th—30th March, 1461.

An interval ; during which we are to suppose the flight of Henry and Margaret to Scotland ; the departure thence of the latter to France ; the coronation of King Edward, and the departure of Warwick on his embassy to France.

Day 5. Act III. sc. i. A forest in the north of England. Two keepers enter, with cross-bows, and take their stand to shoot at the deer. King Henry, who has stolen from Scotland in disguise, enters, is recognized by them and apprehended. In the course of the scene the King tells us that Margaret and the young Prince of Wales are gone to France for aid, and he hears that Warwick also "is thither gone, to crave the French king's sister / To wife for Edward."

An interval. The journey of the captive King Henry to London.

Day 6. Act III. sc. ii. London. The palace. The Lady fallen. The historical fact is that a bastard son of the Earl of Salisbury was here slain. The Earl was taken prisoner at the battle of Wakefield and beheaded next day at Pomfret. The dramatist does not notice his fate.

Elizabeth Grey has an interview with King Edward, who, failing in his attempt to make her his mistress, resolves to make her his Queen. A nobleman announces the arrival of King Henry as a prisoner. Gloucester now begins to meditate the achievement of the crown.

An interval. Marriage of King Edward, and journey of his messenger to the French court.

Day 7. Act III. sc. iii. France. The King's palace. Queen Margaret solicits aid of King Lewis. While he considers how he may help her, Warwick enters and proposes a matrimonial alliance between King Edward and the Lady Bona. Lewis assents; but now a post arrives from England—a general post it would seem, for he brings, with strict impartiality, letters from Edward to Lewis, from Montague to his brother Warwick, and from he knows not whom to Queen Margaret. The upshot of them all is the marriage of Edward with the Lady Grey. Enraged with the slight thus put upon him, Warwick allies himself with Margaret, and receiving promise of aid from King Lewis resolves to dethrone Edward and reinstate King Henry. The time between Days 6 and 7 must be supposed long enough for the marriage of Edward and the journey of the impartial post to the French Court; but a difficulty presents itself with regard to the journeys of Margaret and Warwick: *they* must have set out at some time between Days 4 and 5. Obviously their arrival has been delayed in order that the whole business with King Lewis might be knit up in this one scene.

An interval; return of Edward's messenger from the French court.

Day 8. Act IV. sc. i. London. The palace. Clarence and Gloucester speak their mind to Edward with respect to this "new marriage with the Lady Grey." The Post, returned from France, delivers to Edward the messages of defiance from Lewis, Margaret, and Warwick with which he was charged in the preceding scene. Clarence and Somerset¹ leave the King to join with Warwick. Edward charges Pembroke and Stafford to "levy men, and make

Somerset. See note on Act I. sc. i., 1st Pt. *Hen. VI.*, p. 299.

prepare for war ;" for he knows—how does not appear—that " they [the Warwick party] are already, or quickly will be, landed." He then, with Gloucester, Montague, and Hastings, proceeds also to make ready for the encounter with Warwick.

An interval ; a few "dramatic" days, perhaps.

Day 9. Act IV. sc. ii. Enter Warwick and Oxford, with French soldiers. Clarence and Somerset join them and are welcomed, Warwick promising to bestow his younger daughter on Clarence. They propose to surprise Edward in his camp at night.

Act IV. sc. iii. King Edward's tent, guarded. Warwick and his followers enter and seize the King. Gloucester and Hastings fly. Warwick sends Edward to the custody of the Archbishop of York, and then marches to London "to free King Henry from imprisonment / And see him seated in the regal throne."

An interval : time for news of these events to reach London.

Day 10. Act IV. sc. iv. London. Queen Elizabeth, who is now with child, has heard of the defeat and capture of her husband, and resolves to take sanctuary.

An interval : some weeks probably.

Day 11. Act IV. sc. v. Middleham, Yorkshire. King Edward, while hunting in the Archbishop's park—an exercise he has *often* indulged in during his captivity—is rescued by his brother Gloucester and others, and flies with them to Lynn, to ship from thence to Flanders.

An interval : time for news of Edward's escape to reach London.

Day 12. Act IV. sc. vi. London. The Bishop's Palace¹ adjoining St. Paul's. Henry, replaced on the throne, appoints Warwick and Clarence protectors of the realm, and requests that Queen

¹ I place this scene, and so. viii. and viii.*a.* Act IV. in the Bishop of London's Palace, because it was there that Warwick established the King's Court when he replaced him on the throne ; and it was there that Edward again took him prisoner, according to Hall. That also is the place named by the dramatist. See Act V. sc. i. l. 45. "You left poor Henry at the Bishop's palace," etc.

Margaret and his young son Edward may be sent for from France. Seeing the young Earl of Richmond, he prophesies a regal destiny for him. By this time, according to the stage directions of the Folio, Montague has joined with his brother Warwick. A post now announces the escape of Edward. Somerset, who has charge of the young Earl of Richmond, resolves to send him away to Brittany to be out of danger of the civil broils yet likely to ensue.¹

An interval. Return of Edward from Flanders.

Day 13. Act IV. sc. vii. Before the gates of York. Edward, who has obtained aid from Burgundy, has returned to England, and now with Gloucester and others obtains possession of York from the Mayor and Aldermen, on the plea that he only comes for his dukedom. Sir John Montgomery, with drum and soldiers, comes to offer him service, but refuses his aid unless Edward proclaims himself King, which he thereupon agrees to do. They propose for this night to harbour in York, and to set forward next day to meet with Warwick and his mates.

An interval.

Day 14. Act IV. sc. viii. London. The Bishop's Palace. King Henry, in council with Warwick and other lords, determines of the measures to be taken to oppose Edward, who is now marching amain to London. Warwick is to muster up troops in Warwickshire; Clarence in Suffolk, Norfolk, and Kent; Montague in Buckingham, Northampton, and Leicester; Oxford in Oxfordshire: all are to meet at Coventry; the King remaining in London. *Exeunt.*

An interval.

Day 15. [sc. viii. a.] London. The Bishop's Palace. King Henry alone with Exeter discusses his position; he thinks that Edward's forces should not be able to encounter his. He is interrupted by shouts of "A Lancaster! A Lancaster!"² and Edward and Gloucester, with soldiers, break in and seize him, and send him once more to the Tower. Edward then determines to march towards Coventry, "where per-

¹ So much of this scene as is given in *The True Tragedie* is lumped with the scene corresponding to the Folio scene viii. of Act IV., day 14.

² Qy. "A York! A York!" Johnson conj.

empty Warwick now remains." Contrary to modern usage, I divide Act IV. sc. viii. into two scenes, assigning a separate day (15) to the latter half (sc. viii.*a*). My division is, perhaps, justified by the stage directions—such as they are—of the Folio and (Quarto): the "*Exeunt*" of Folio and "*Exeunt omnes*" of (Quarto) which follow the departure of Warwick and the rest, may mark the termination of a scene, and though there is no direction marking the re-entry of the King and Exeter, the probability of the plot absolutely requires a separate scene here; otherwise we have Henry talking of his forces which are not yet levied as in existence, and Edward speaking of Warwick, who has only just left the stage, as now remaining at Coventry. I note that the Cambridge Editors, in their reprint of *The True Tragedy*, etc., the (Quarto), number this scene of the seizure of King Henry as a separate scene. The ill contrivance of the modern sc. viii. has not escaped the notice of the commentators; but perhaps editors are more responsible for it than the dramatist.

An interval. The march of Edward from London to Coventry.

Day 16. Act V. sc. i. Coventry. Warwick on the walls receives messengers who announce the approach of his allies. A drum is heard, and then enter Edward, Gloucester, and forces. They parley with Warwick and exchange defiance. Then enter severally Oxford, Montague, and Somerset, with their forces, and join with Warwick. Last of all comes Clarence, but he, instead of joining his father-in-law, Warwick, turns again and makes his submission to Edward, by whom he is welcomed. Both parties then agree to march to Barnet, there to fight it out.

An interval. The march from Coventry to Barnet.

Day 17. Act V. sc. ii. Near Barnet. The field of battle. Alarum and excursions. Enter Edward, bringing forth Warwick wounded. He leaves him there, and goes out to seek Montague. The dying Warwick is joined by Oxford and Somerset, who tell him that "the Queen [Margaret] from France hath brought a puissant power," and that his brother Montague has been killed. Warwick urges them to fly to the Queen, and dies.

Act V. sc. iii. Another part of the field. Enter King Edward in triumph; with Gloucester, Clarence, etc. Victors at Barnet field, they now resolve to encounter with Queen Margaret, who with her army holds her course towards Tewksbury. Thither they march accordingly.

An interval. The march from Barnet to Tewksbury.

Day 18. Act V. sc. iv. Near Tewksbury. Enter Queen Margaret, Prince Edward, Somerset, Oxford, and soldiers. A messenger announces the approach of King Edward: he enters with his army. Edward and Margaret severally address their followers. "Alarm. Retreat. Excursions."

Act V. sc. v. Another part of the field. Enter Edward, Gloucester, Clarence, etc., with Margaret, Oxford, and Somerset, prisoners. Edward sends Oxford away to Hames Castle straight, and orders Somerset to be beheaded. The young Prince Edward is brought in by soldiers. After mutual revilings, Edward, Gloucester, and Clarence stab the young Prince. Gloucester suddenly departs for London, where, as Clarence supposes, he means "to make a bloody supper in the Tower." Edward orders Margaret to be carried out, and then dismissing his army, marches to London to see his gentle Queen, who by this time he hopes hath a son for him.

An interval. Gloucester's journey from Tewksbury to London.

Day 19. Act V. sc. vi. London. The Tower. Gloucester murders King Henry VI.

Notwithstanding Gloucester's intention to make a bloody supper in the Tower on the night of Tewksbury, I incline to give a separate day to this scene. The dramatist, perhaps, would not have been prevented by the odd 130 miles between the two places from including this and the preceding scene in one day, but he has suggested a certain lapse of time by making Henry acquainted, evidently before the appearance of Gloucester, with the fatal result of Tewksbury fight, and the murder of his young son which followed it. I mark, therefore, a separate day for this scene, and an interval between it and the last.

Having thus disposed of King Henry, Gloucester resolves that Clarence shall next be got rid of; and with this object in view he proposes by false prophecies to make Edward fearful of his life, and then to purge his fear by Clarence's death.

Day 20. Act V. sc. vii. London. Edward is once more seated on the English throne. His Queen has presented him with a son and heir. Margaret's father, Regnier, has sent over her ransom, and Edward orders her away to France. Having, as he believes, his country's peace and brothers' loves, he now proposes to spend the time

"With stately triumphs, mirthful comic shows,
Such as befits the pleasure of the Court."

If the reader will be good enough to imagine the business connected with Margaret's ransom to have been transacted by swift messengers during Edward's march from Tewksbury (the last interval and Day 19), there will be no need to suppose any interval between Days 19 and 20. On this Day 20 the dead body of Henry VI. is lying exposed to the public gaze in Paul's, and on the next day (Day 1 of *Richard III.*) we shall find his daughter-in-law, the Lady Anne, carrying it for burial to Chertsey. It is evident, therefore, that we cannot place any interval between Days 19 and 20 of this Play, if it is to be considered in connection with next (*Richard III.*).

Time of this Play 20 Days represented on the stage; with intervals: suggesting a period in all of say 12 months.

- Day 1. Act I. sc. i.
Interval.
- „ 2. Act I. sc. ii.—iv.
Interval.
- „ 3. Act II. sc. i.
Interval.
- „ 4. Act II. sc. ii.—vi.
Interval.
- „ 5. Act III. sc. i.
Interval.
- „ 6. Act III. sc. ii.

Interval.

Day 7. Act III. sc. iii.

Interval.

,, 8. Act IV. sc. i.

Interval.

,, 9. Act IV. sc. ii. and iii.

Interval.

,, 10. Act IV. sc. iv.

Interval.

,, 11. Act IV. sc. v.

Interval.

,, 12. Act IV. sc. vi.

Interval.

,, 13. Act IV. sc. vii.

Interval.

,, 14. Act IV. sc. viii.

Interval.,, 15. Act IV. sc. viii.*a.**Interval.*

,, 16. Act V. sc. i.

Interval.

,, 17. Act V. sc. ii and iii.

Interval.

,, 18. Act V. sc. iv. and v.

Interval.

,, 19. Act V. sc. vi.

,, 20. Act V. sc. vii.

} one scene in modern editions.

The historic period here dramatized commences on the day of the battle of St. Alban's, 23rd May, 1455, and ends on the day on which Henry VI.'s body was exposed in St. Paul's, 22nd May, 1471. Queen Margaret, however, was not ransomed and sent to France till 1475.

RICHARD III.

FIRST printed in Quarto. First divided into acts and scenes in Folio. This division differs from that of Globe edition.

In *Actus tertius* sc. v., vi., and vii. are not numbered.

In *Actus quartus Scœna secunda* includes sc. ii. and iii. *Scœna tertia* = sc. iv. *Scœna quarta* = sc. v.

In *Actus quintus* sc. iii., iv., and v. not numbered.

The connection of this with the preceding Play, *3rd Part of Henry VI.*, in point of time is singularly elastic: not a single day intervenes, yet years must be supposed to have elapsed. The murder of Henry VI. is but two days old,—his unburied corse bleeds afresh in the presence of the murderer; yet the battle of Tewksbury took place three months ago; and, stranger still, King Edward's eldest son and only child, an infant in the Nurse's arms in the last scene of the former Play, is now a promising youth, with a forward younger brother, and a marriageable sister older than them both. Time, however, has stood still with the chief *dramatis personæ*, and they now step forward on the new scene in much the same relative position to each other as when in the last Play the curtain fell between them and their audience.

Day 1. Act I. sc. i. London. Richard meditates on the plots he has laid to gain for himself the crown. The false prophecies he has spread abroad (see Act V. sc. vi., *3 Henry VI.*) have taken effect, and Clarence, fallen into suspicion with the King, is carried a prisoner to the Tower. Lord Hastings, who this present day has been delivered from this same prison, greets Richard, and reports the King grievously sick. Richard considers with himself that if his plots fail not, "Clarence hath not another day to live;" which done, he prays that God may take King Edward to his mercy, and leave the world for him to bustle in; for then he means to marry Warwick's youngest daughter, the Lady Anne, widow of Prince Edward, the late King Henry's only son.

Act I. sc. ii. On what appears to be the same day Richard meets the Lady Anne with the dead body of the late King, taken

from Paul's to be interred at Chertsey. Its wounds bleed afresh in the presence of the murderer. Richard stays the funeral, and, not waiting, as he purposed in the previous scene, for King Edward's death, at once woos and wins the gentle lady, whose husband "some three months since" he, in his angry mood, stabbed at Tewksbury. She confides the care of the funeral to him, and agrees to meet him at Crosby Place as soon as it is performed.

An interval should perhaps be allowed here for this funeral and the subsequent marriage of Richard with the Lady Anne. The interval, however, must be short. Besides Richard's "Clarence hath not another day to live" of sc. i., note also the reference in Act I. sc. iii. l. 91 to Hastings' *late* imprisonment.

Day 2. Act I. sc. iii. The Court. Queen Elizabeth, her brother Lord Rivers, her sons Dorset and Grey, the Duke of Buckingham and Lord Stanley, Richard and Lord Hastings, all meet and indulge in mutual recriminations. Queen Margaret, who has come from France, attacks them all, and they in turn all join to abuse her. The King, it seems, is dangerously ill, and has sent to warn them to his presence to reconcile them to each other, and Catesby comes from him to bid them to his chamber. All depart save Richard, who has an interview with two murderers, to whom he gives a warrant for admission to the Tower, whither they are to proceed at once to despatch Clarence, and then to repair to Crosby Place to inform Richard of his death.

Act I. sc. iv. The Tower. Clarence has "passed a miserable night;" he relates his dreams to Brackenbury and falls asleep again. The two murderers enter, and show their commission to Brackenbury, who goes out to acquaint the King, though apparently he never reaches him. The murderers put Clarence to death.

Act II. sc. i. The King's chamber. The King has before him the Queen and the lords of Act I. sc. iii., and achieves his purpose of reconciling them to each other; Richard enters and joins in the universal profession of amity. The Queen then begs that

¹ Lord Stanley in this Play is called indifferently by his name and by the title, Derby, subsequently conferred on him by Henry VII. I name him Stanley throughout.

Clarence may be restored to favour, whereupon Richard startles them all with the news of his death. The King, who had reversed the order for his execution, is stricken down with this intelligence, and is helped to his closet in great tribulation. This scene *must*, I take it, be the continuation of sc. iii. of Act I., but it raises this dilemma : either the Queen and the lords were a very long time on their way to the King's chamber, or the murderers were uncommonly quick in effecting their business. Richard, too, must have gone home to Crosby Place to await the news of the murder. This, of course, accounts for his arriving in the King's chamber after the others.

Act II. sc. ii. Enter the old Duchess of York, with the two children of Clarence, grieving for his death and for the sickness of the King. The children are in ignorance of their father's death till by their artless prattle they extort the fatal news from her. Queen Elizabeth, followed by Rivers and Dorset, now enters "with her hair about her ears," lamenting the death of King Edward. Richard, Buckingham, Derby, Hastings, and Ratcliff join them, and it is decided that the young Prince of Wales shall be immediately fetched from Ludlow to be crowned King. They adjourn to council to settle this weighty business. Richard and Buckingham, who linger a little behind the others, determine that, whoever goes on this journey, they will be of the party.

It would be possible to assign a separate day to this scene, and suppose it the morrow of the three preceding scenes—later than the morrow it can hardly be ;—but the action of this drama is so closely compacted that I have thought it best to include it in Day No. 2.

Day 3. Act II. sc. iii. A street in London. Certain citizens meet and discuss the news, the chief item of which is the King's death ; but this is not yet thoroughly spread abroad. As they salute each other with "good morrow" = good morning, we may suppose this scene to take place on the morning after the King's death.

An interval for the journey to Ludlow may now be supposed.

Day 4. Act II. sc. iv. Westminster. Queen Elizabeth, with her younger son the Duke of York, the old Duchess of York, and

the Archbishop of York.¹ The Archbishop, referring to the Ludlow expedition, tells us, "Last night, I hear, they lay at Northampton ; / At Stony-Stratford will they be to-night : / To-morrow, or next day, they will be here." A messenger arrives, who informs the Queen that Lords Rivers and Grey, with Sir Thomas Vaughan, have been sent as prisoners to Pomfret by the mighty Dukes Gloucester and Buckingham. Alarmed by this news, the Queen departs to take sanctuary with the young Duke of York.

An interval of one clear day, not more, *might* be marked between this and the following scene ; the Archbishop's "next day" would justify it ; but as it is not at all necessary to the plot, I prefer to suppose that the young Prince arrives in town "to-morrow."

Day 5. Act III. sc. i. London. Enter the young Prince of Wales with Richard, Buckingham, the Cardinal, Catesby, and others. The Lord Mayor comes to greet him. Hastings brings news that the Queen has taken sanctuary with the young Duke of York. Buckingham induces the Cardinal to fetch him forth, either by persuasion or force, to meet his brother. The Cardinal and Hastings accordingly go out, and presently return with the young Duke. They then set out to take up their abode in the Tower. Richard, Buckingham, and Catesby remain behind. Catesby, who is in the plot for raising Richard to the throne, is commissioned to sound Hastings on the project, to summon him to-morrow to the Tower to sit about the coronation of the young King, and to tell him that his ancient enemies, Rivers, Grey, and Vaughan, "*to-morrow* are let blood at Pomfret Castle." He promises that they shall hear from him before they sleep, and goes out accordingly. Richard and Buckingham adjourn to sup betimes.

Day 6. Act III. sc. ii. Before Lord Hastings' house. Upon

¹ The prelate of this scene in the Folio is an archbishop ; in the Quarto he is a cardinal. The prelate of the next scene is a cardinal in both versions. Editors decide that the first is Archbishop Rotheram of York, and that the second is Cardinal Bourchier, Archbishop of Canterbury. It may be doubted whether the dramatist intended to present more than one personage. If Holinshed was his authority he certainly did not ; for, according to Holinshed, Rotheram was at that time a cardinal and Lord Chancellor ; it was he who conducted the Queen to sanctuary, and it was he who afterwards persuaded her to give up the young Duke of York.

the stroke of four in the morning a messenger from Lord Stanley awakens Hastings to tell him that his master has had bad dreams in the night; he has heard that "there are two councils held;" he likes it not, and proposes that they shall fly to the north "to shun the danger that his soul divines." Hastings pooh-poohs his forebodings, and sends back the messenger to bid Stanley come to him, and they will go together to the Tower. Catesby, who we must suppose was unable last night to discharge the commission then entrusted to him, now enters, and finding Hastings unwilling to join in the plot, pretends to agree with him. Hastings is, however, rejoiced to hear of the execution which takes place *to-day* at Pomfret. Stanley enters, and proceeds with Catesby to the Tower, leaving Hastings lingering on the road to talk first with a pursuivant and then with a priest whom he encounters. Buckingham overtakes him, and they go on their way together to the Tower.

Act III. sc. iii. The scene changes to Pomfret Castle, where we find Sir Richard Ratcliff conducting Rivers, Grey, and Vaughan to present execution.

Act III. sc. iv. The Tower. The council is assembled to determine the day of the young King's coronation. Richard, finding Hastings firm in his loyalty, picks a quarrel with him, and orders him to instant execution, swearing he will not dine till he sees his head. Ratcliff and Lovel are charged with his execution, according to the Folio version; in the Quarto Richard's order is, "Some see it done," and Catesby undertakes the office, and in the next scene brings Hastings' head to Richard. The Quarto, however, is not self-consistent, for, in this next scene, *before* he brings in the head he is addressed by Richard as being present. The Folio is consistent in itself as regards the parts taken by Ratcliff, Lovel, and Catesby in Act III. sc. iv. and v.; but as these scenes in the Tower take place on the same day and at about the same time with sc. iii. at Pomfret, it is difficult to imagine Ratcliff as present in both places. Sundry alterations, with a view to overcome this difficulty, have been attempted as regards the parts of Ratcliff and Catesby in sc. iv. and v.; none, however, can be considered satisfactory. A very easy cure *might*, however, be effected by giving Ratcliff's part in the Pomfret

scene to some other personage; and this change, although the authority of both Quarto and Folio is against it, would involve less alteration of the text than any other that has been proposed. If this is beyond the province of editorial revision, we must be content to suppose that the Tower and Pomfret are only separated from each other by the traverse which divides the stage from the tiring-room: a feat of imagination not unfrequently required of us in these Plays, and one which is indeed expressly enjoined us in the 1st Chorus of *Henry V.*

Act III. sc. v. The Tower walls. "Enter Richard and Buckingham, in rotten armour, marvellous ill-fauoured;" their object being to persuade the world that they go in fear of their lives. Catesby, who has been sent to fetch the Lord Mayor, now enters with him, and is followed almost immediately by Lovel and Rateliff, who bring Hastings' head. Richard and Buckingham explain to the Mayor the necessity of this sudden execution. He, good man, is easily satisfied, and promises to acquaint the citizens with their just proceedings. Buckingham goes after him to insinuate with the citizens the desirability of conferring the crown on Richard, and promises to let him know the news from Guildhall and bring the citizens with him towards three or four o'clock at Baynard's Castle, whither Richard proposes to adjourn. To the same place Richard also commissions Lovel and Catesby to fetch Dr. Shaw and Friar Penker, there to meet him within this hour.

Act III. sc. vi. A street. Enter a scrivener with a fairly engrossed copy of the indictment of Lord Hastings to be this day read over in Paul's. He something more than insinuates that the whole business is a "palpable device" and a deliberate conspiracy. The time of this scene, according to the scrivener, is within five hours of Hastings' death.

Act III. sc. vii. Baynard's Castle. Buckingham gives Richard an account of the proceedings at the Guildhall. The Lord Mayor and citizens approaching, Richard retires and appears again aloft between two bishops.¹ Then follows the scene in which the idiot

¹ "Two bishops:" so they are styled in the stage direction of both Quarto and Folio; they are not thus dignified in the text, and the author doubtless

mayor and his train, cajoled by Buckingham and Catesby, induce Richard, seemingly much against his will, to accept the crown. *To-morrow* is set down as the coronation day.

Day 7. Act IV. sc. i. Before the Tower. Queen Elizabeth, her son Dorset, and the old Duchess of York meet the Lady Anne, Duchess of Gloucester,¹ leading in her hand the Lady Margaret, Clarence's young daughter. All are on their way to pay a visit to the two young princes; but the Lieutenant of the Tower has strict orders from "the King" not to admit any visitors. The ladies thus learn for the first time of the Lord Protector's assumption of the kingly dignity, and the news is quickly confirmed by Stanley, who comes to bid the Lady Anne go straight with him to Westminster, "there to be crowned Richard's royal queen." Anne, no less than the rest, is surprised and dismayed at this turn of affairs. Dorset, so counselled by his mother and by Stanley, flies to take refuge with Richmond in Brittany; the Queen again goes to sanctuary.

Day 8. Act IV. sc. ii. The palace. "*The trumpets sound. Enter Richard crowned, Buckingham, Catesby, with other Nobles.*"—Qq.

"*Sound a Sennet. Enter Richard in pompe, Buckingham, Catesby, Ratcliffe, Louel.*"—Ff.

Richard mounts the throne. He now hints to Buckingham that to secure his position he would have the young princes put to death, and suddenly. Buckingham asks time to consider the matter, and goes out. Displeased with his lukewarmness, Richard asks a page if he knows any one who might be bribed to do a deed of death. The page suggests Tyrrel, and goes out to seek him. Stanley enters and tells of the flight of Dorset. Richard then instructs Catesby to rumour it abroad that Anne, his wife, is sick and like to die; also to inquire out some mean-born gentleman, to whom he will straight marry Clarence's daughter. To himself he determines to marry intended them to be Shaw and Penker, mentioned in the preceding scene v. of this Act.

¹ This is the first intimation we have of the marriage of Anne with Richard. In Act I. sc. ii. we witnessed their wooing; the marriage must have taken place during the interval I have marked as following that scene.

Edward's daughter (the Princess Elizabeth, of whose existence we are now first made aware). "Murder her brothers, and then marry her!" The page re-enters with Tyrrel, who accepts the commission to murder the princes without a moment's hesitation; he only requires means to come to them, and Richard delivers him the needful token.

"*Tirrel*. Tis done my gracious lord.

Richard. Shall we heare from thee, Tirrel, ere we sleepe?

Tirrel. Ye shall, my lord."¹

So in the Quarto. In the Folio in lieu of these three speeches there is but one, by Tyrrel:—"I will dispatch it straight." And so he goes to his work. Buckingham now re-enters; but Richard no longer wants him; will not listen to his demands for the promised reward of his services; he is "not in the vein;" asks him instead, "What's o'clock?" (and we learn that it is on the stroke of ten), and so leaves him. Buckingham, alarmed at the contempt with which he is treated, thinks of Hastings' fate, and resolves to fly to Brecknock while his fearful head is on.

The early hour at which this scene closes ("upon the stroke of ten"), and the fact that it is after the coronation—for Anne is not present, and Stanley's business is to report the flight of Dorset—suggest the commencement of a new day with this scene; but as Dorset's flight could not be long concealed from Richard, we can scarcely imagine the time to be later than the morrow of Act IV. sc. i.

Act IV. sc. iii. The palace. Tyrrel has done his work—smothered the young princes as they lay asleep—and now comes to inform the King, who bids him come to him again soon *at after supper*, and tell the process of their death. The time of this scene? Well, just before supper-time, about five or six o'clock p.m. On the same day as the preceding scene? It should be if Tyrrel kept his promise to a king not prone to let his purpose cool. Then the young princes were abed early in the afternoon. Not *impossible*; but the reader must decide for himself on the probabilities of the case. I take it to be the same day, notwithstanding the astounding celerity of the march of events of which we gain intelligence when Tyrrel goes off

¹ Except in the change of the name Catesby to Tirrel, the two last of these speeches are a repetition of ll. 188, 189, Act III. sc. i., found in both Quarto and Folio.

to meditate, between this and after-supper time, how the King may do him good. We learn that between this time and ten in the morning Richard has pent up the son of Clarence close; that he has matched the daughter (a mere child on the morning of yesterday) in a mean marriage; that "Anne, my wife, hath bid the world good night," and that being now free, he is about to go, "a jolly thriving wooer," to young Elizabeth, and so prevent the aims of Breton Richmond in that quarter! And this is not all; for Catesby comes in with the intelligence that Ely has fled to Richmond, and that Buckingham—here at ten this morning—is in the field, back'd with the hardy Welshmen, and still his power increaseth!

Richard ends the scene, determining to make instant preparations to put down Buckingham's rebellion. Does he wait for supper? I think not. If Buckingham can fly from London to Brecknock,¹ levy an army there, and let the news of his proceedings fly back to London all in the course of a few hours, Richard may surely muster up his men in ten minutes. He does so.²

Act IV. sc. iv. Before the palace. Queen Margaret, who has slyly lurked in these confines to watch the waning of her adversaries, is now about to return to France, when Queen Elizabeth and the old Duchess of York enter, lamenting the death of the young princes, whose souls they believe to be yet hovering in the air; she joins them, and all three sit upon the ground, uniting in a chorus of execrations and laments. After instructing them how to make their curses tell, Margaret leaves them, and Richard enters with his army. He will not listen to the exclamations of the women, but drowns their voices with his drums and trumpets. His mother curses him and leaves him, and he then cajoles the Queen into promising him the hand of her daughter; whereupon she leaves him too. Then enter, in rapid succession, Ratcliff, Catesby, Stanley, and several messengers

¹ In a straight line 150 miles.

² I need hardly say that it is Tyrrel's business which forces sc. ii. and iii. of Act IV. into one day; if we could throw him over, or suppose him to have taken a week or a month in which to fulfil his murderous engagement, so much time as we allow him might be placed as an *interval* between these two scenes; but the dramatist fixes *his* time, and in our reckoning I presume we are bound to accept the definite before the indefinite. Scenes ii. and iii. being thus brought together, scenes iv. and v. join them as a matter of course.

with the following items of intelligence: Richmond is on the western coast with a puissant navy; in Devonshire Sir Edward Courtney and his brother, the Bishop of Exeter, are up in arms; the army of the Duke of Buckingham is dispersed by sudden floods, and he himself wandered away alone, no man knows whither; Sir Thomas Lovel and Dorset in Yorkshire are in arms; the Breton navy is dispersed by tempest; Richmond in Dorsetshire had thought to land, but, mistrusting the people there, hoisted sail and made away for Brittany; at last Catesby, who since his first entrance has posted to the Duke of Norfolk to bid him muster up his force, re-enters with the news that Buckingham is taken, but that Richmond is with a mighty power landed at Milford. Richard ends the scene:—

“Away towards Salisbury! while we reason here
 A royal battle might be won and lost;
 Some one take order Buckingham be brought
 To Salisbury; the rest march on with me.
[*Flourish.* *Exeunt.*”

Act IV. sc. v. Lord Stanley sends letters to his stepson Richmond by Sir Christopher Urswick; he cannot openly revolt to him, for his son George is in the tyrant's power, hostage for his fidelity. He lets him know that the Queen has heartily consented that he shall marry the Princess Elizabeth her daughter. With this scene I end the long-short time included in Act IV. sc. ii.—v., Day 8. It is true that Sir Christopher has intelligence that Richmond is now at Pembroke or Ha'rford-west;¹ but at the rate at which, in the preceding scene, we have seen events progress and news of them arrive, we need not suppose any pause here. Stanley must have accompanied Richard on his expedition, or at least have followed him immediately, and this scene, therefore, may be taken as part of Day 8.

An interval (?). Richard's march to Salisbury.

Day 9. Act V. sc. i. Salisbury. Buckingham is led to execution by the Sheriff; when he enters he asks, “Will not King Richard let me speak with him?” We may therefore suppose Richard to be now in the town.

¹ Pembroke to the south, Ha'rford-west to the north, of Milford.

An interval (?). Richard's march from Salisbury to Leicester.

Day 10. Act V. sc. ii. Near Tamworth. Richmond with his adherents has penetrated thus far into the bowels of the land. He hears that Richard now lies near Leicester, "one day's march" from Tamworth, and thither he proceeds to join battle with him.

Here, as the author gives us two definite points, with the time necessary for traversing the space between them, a little digression may be allowable, with the view of ascertaining the lapse of time—if any—supposed by the plot of the drama between our Days 8 and 10. From Tamworth to Leicester is "one day's march:" the distance on the map, *in a straight line*, is 24 miles. Calculated at this rate, Richmond has marched from Milford to Tamworth—160 miles = six to seven days. Richard has marched from London to Salisbury, and from Salisbury to Leicester—190 miles = seven to eight days. Are we to distribute this time between the two last intervals that I have doubtfully marked, or are we to go to history, where we find that Richmond landed at Milford Haven on the 7th August, 1485, and fought the battle of Bosworth Field on the 22nd of the same month? Or are we to be guided by the instances of the annihilation of time and space which this Play elsewhere affords us? It seems a fruitless inquiry, but it at any rate leads to the conclusion that the author himself actually, if not designedly, put aside all such considerations when constructing the plots of his dramas.

Act V. sc. iii. Bosworth Field. As this place lies about half-way between Tamworth and Leicester, we may suppose this scene to be a continuation of the day commenced in the preceding scene.

Enter Richard with his army. They pitch the King's tent on one side of the stage, and then go out to survey the field for to-morrow's battle.

Enter Richmond with his army. "The weary sun hath made a golden set." They pitch his tent on the other side of the stage, and after giving some orders for the morrow's battle the leaders withdraw into the tent. Richmond desires that the Earl of Pembroke come to him by the second hour of the morning.

In Richard's tent. "It's supper-time," "it's nine o'clock" (six o'clock, Qq.) ; but the King will not sup to-night ; he gives sundry

orders for the morrow, bids Ratcliff come to him about midnight, and then desires to be left alone.

In Richmond's tent. Stanley has a secret interview with his stepson. Richmond is then left to his repose.

Richard and Richmond both sleep.

Then enter, in succession, between the two tents, the ghosts of Prince Edward, of Henry VI., of Clarence, of Rivers, Grey, and Vaughan, of Hastings, of the two young princes, of Lady Anne, and of Buckingham; they address words of hope and comfort to Richmond, and bid Richard despair. The ghosts vanish, and Richard awakes in terror from his dream. "It is now dead midnight," and

Day 11 begins. Ratcliff enters to Richard. "The early village cock hath twice done salutation to the morn;" but "it is not yet near day," and they go out together—Richard to play the eaves-dropper under the tents, to see if any mean to shrink from him.

Richmond now awakes, much comforted with his share of the dream. His friends come to him. It is now "upon the stroke of four." He makes an oration to his army, and they march out for the battle.

Richard re-enters with his friends; makes his oration to his army, and they march out to join battle with the enemy.

Act V. sc. iv. and v. Alarums and excursions for the battle. Richard is slain by Richmond, who receives on the field the crown taken from the dead tyrant's head.

Time of this Play 11 days represented on the stage; with intervals. Total *dramatic* time within one month (?).

Day 1. Act I. sc. i. and ii.

Interval.

„ 2. Act I. sc. iii. and iv. Act II. sc. i. and ii.

„ 3. Act II. sc. iii.

Interval.

„ 4. Act II. sc. iv.

„ 5. Act III. sc. i.

„ 6. Act III. sc. ii.—vii.

Day 7. Act IV. sc. i.

„ 8. Act IV. sc. ii.—v.

Interval.

„ 9. Act V. sc. i.

Interval.

„ 10. Act V. sc. ii. and first half of sc. iii.

„ 11. Act V. second half of sc. iii. and sc. iv. and v.

Historic dates. The dead body of Henry VI. exposed to public view in St. Paul's, 22nd May, 1471. Marriage of Richard with Anne, 1472. Death of Clarence, beginning of 1478. Death of Edward IV., 9th April, 1483. Rivers and Grey arrested, 30th April, 1483. Hastings executed, 13th June, 1483. Rivers, Grey, Vaughan, and Hawes executed, 15th June, 1483. Buckingham harangues the citizens in Guildhall, 24th June, 1483. Lord Mayor and citizens offer Richard the crown, 25th June; he is declared King at Westminster Hall, 26th June; and crowned, 6th July, 1483. Buckingham executed, October, 1483. Death of Queen Anne, 16th March, 1485. Henry VII. lands at Milford Haven, 7th August, 1485. Battle of Bosworth Field, 22nd August, 1485.

HENRY VIII.

First printed in Folio; divided into acts and scenes; and so divided in Globe edition, except that in the Folio.

Actus quintus, *Scæna secunda* includes sc. ii. and iii. *Scæna tertia* = sc. iv. *Scæna quarta* = sc. v.

The Prologue.

Day 1. Act I. sc. i. London. An ante-chamber in the palace. Enter the Duke of Norfolk at one door; at the other the Duke of Buckingham and his son-in-law, Lord Abergavenny. Their conversation informs the audience of the course of affairs, commencing with the glories of the meeting of Henry and Francis I. at the Field of the Cloth of Gold; of the league there concluded; of its subsequent breach; of the alliance with the Emperor Charles V., and of his

visit to the English Court: a period ranging from the summer of 1520 to the summer of 1522, but treated as though of yesterday. In all these affairs Buckingham vigorously denounces the intrigues of Cardinal Wolsey, and threatens to expose him to the King. Norfolk advises him to be cautious how he attacks so dangerous an adversary. In the midst of this conversation Wolsey enters, with his train, on his way to the King, and "in his passage fixeth his eye on Buckingham, and Buckingham on him, both full of disdain." As he goes out he has this conversation with his secretary:—

Wol. The Duke of Buckingham's surveyor, ha?
Where's his examination?

Secr. Here, so please you.

Wol. Is he in person ready?

Secr. Ay, please your grace.

Wol. Well, we shall then know more; and Buckingham shall lessen this big look."

The result is soon apparent in the entry of Brandon with a sergeant-at-arms and the guard, and in the arrest for high treason of Buckingham and Abergavenny, and their committal to the Tower.

Act I. sc. ii. The council-chamber. The King thanks Wolsey for the great care he has of his safety, and determines to hear in person the accusations of Buckingham's surveyor against his master. The Queen enters, attended by the Dukes of Norfolk and Suffolk; she complains to the King of the grievous taxations inflicted on his subjects by the Cardinal, who excuses himself on the plea that all has been done in due course of law. The King, however, is not satisfied; orders that these extraordinary exactions cease, and that a general pardon be granted to all recalcitrants. Buckingham's discarded servant—who we learned in the preceding scene was "in person ready"—is then introduced, and testifies to the manifold treasons of his late master. The Queen again attempts to mediate; but the Cardinal is here too strong for her, having on his side the King's fears for his own safety. The King ends the scene, ordering that Buckingham be called to present trial.

Act I. sc. iii. The palace. The Lord Chamberlain, Lord Sandys and Sir Thomas Lovell meet. Their talk is of the extravagant French fashions the Court gallants have adopted since "the late

voyage," and the Proclamation that has been issued for their reformation. (The author still insists on our being as it were on the morrow of the "Field of the Cloth of Gold.") All three are about to proceed to a great supper which the Cardinal gives to-night, and at which the Chamberlain with Sir Henry Guildford are to be controllers.

Act I. sc. iv. The supper at the Cardinal's. Sir Henry Guildford and the Lord Chamberlain marshal the guests. Wolsey enters, takes his state, and welcomes them. A troop of noble strangers crave admittance; they enter masked and attired like shepherds, and take out the ladies to dance. The King, who is among them, chooses Anne Bullen, one of the guests, for his partner. The Cardinal discovers his royal visitants, and they adjourn with the ladies to another chamber to a banquet. Note, that the King here sees Anne for the first time.

With these two last scenes, though they are in no way connected with the preceding two, we may very well conclude Day 1 and Act I. together.

An interval. It should be short; for at the end of Act I. sc. ii. the King orders the *present* trial of Buckingham; but as in sc. iv. Henry first makes the acquaintance of Anne, the following scenes require it to be long.

Day 2. Act II. sc. i. Westminster. Two gentlemen, who act the part of Chorus, meet, and we learn the details of the trial and condemnation of the Duke of Buckingham, who now enters from his arraignment on his way back to the Tower, and to execution. After his departure the two gentlemen resume their talk, and comment on the rumours heard of late days of the King's intended divorce from Katherine, and of the arrival of Cardinal Campeius in connection with the business.

Act II. sc. ii. An ante-chamber in the palace. The Lord Chamberlain enters; he has evidently but just left the King, when the Dukes of Norfolk and Suffolk meet him. Their talk is all of the intended divorce, the chief blame of which they lay on Wolsey. The Dukes propose to visit the King, and ask the Chamberlain to

accompany them. He excuses himself, for "the King hath sent me elsewhere," and leaves them. A curtain is drawn, and the Dukes are in the presence; but are roughly received, and contemptuously dismissed as Wolsey and Campeius make their appearance. This is the first interview Campeius has with the King, and therefore must be supposed to take place shortly after his arrival. As in the preceding scene his arrival is generally known, we may suppose both these scenes to be on one day. It would appear that much time must have elapsed since Act I., for all the learned clerks of Christendom have been consulted in the matter of the divorce, and Campeius, now sent by the Pope at the King's invitation, comes as "one general tongue" to decide the matter. He delivers to the King his commission, which joins with him, for the judging of the business, Cardinal Wolsey. The King sends his new secretary, Gardiner, to inform the Queen of the purpose for which Campeius is come.

Act II. sc. iii. An ante-chamber of the Queen's apartments. Enter Anne Bullen and an old lady. The Lord Chamberlain comes to them, and informs Anne that the King has been pleased to create her Marchioness of Pembroke, with an allowance of "a thousand a year." This, I presume, is the business on which the King had sent the Chamberlain (see last scene), and I therefore include this scene in Day 2. The old lady's discourse is full of hints at the approaching elevation of Anne as Queen. Again, therefore, long time since the end of Act I. is suggested to us.

Day 3. Act II. sc. iv. A hall in Blackfriars. The court is assembled to try the case of the divorce. The King answers to his name. The Queen does not answer; but, kneeling to the King, appeals to his pity and sense of justice, and asks delay till she can be advised by her friends in Spain. The cardinals oppose any delay; whereupon she accuses Wolsey of having blown this coal between the King and her, denounces him as her enemy, refuses him as her judge, and, appealing to the higher authority of the Pope for justice, leaves the court. The King fully clears Wolsey of stirring this business, admits that, on the contrary, he has ever wished that it should sleep, and has often hindered the passages made towards it. His own tender conscience—first startled at some doubts cast on the legitimacy

of his daughter Mary, on the occasion of a proposed treaty of marriage between her and the Duke of Orleans¹—is his only motive for wishing this trial; and he declares that if the court can satisfy him as to the lawfulness of his marriage with Katherine, nothing will give him greater content. Campeius, taking advantage of this profession of love for the Queen, suggests the adjournment of the court, and that an earnest motion be made to the Queen to withdraw her appeal to Rome. The King accordingly orders the court to break up; but he begins to perceive that the cardinals are trifling with him, and in an *aside* he wishes for the return of Cranmer,² with whose approach he knows his comfort comes along. A separate day must of course be assigned to this scene, which may, with dramatic propriety, be supposed the morrow of Day 2.

Day 4. Act III. sc. i. The Queen's apartment. "Enter Queene and her Women, as at worke." The two cardinals—Wolsey forgetting, like a good man, her *late* censure both of his truth and him—come to offer their duty and advice to the Queen. She at first repels them, but at last, soothed by their protestations of friendliness, begs them to bestow their counsels on her. Beyond a general desire that she should avoid irritating the King by her obstinacy, and place her trust in them, they do not in this scene propose any definite course to her.

A separate day, the morrow of Day 3, should, I think, be assigned to this scene.

An interval; for reason of which see comment on following scene.

Day 5. Act III. sc. ii. Ante-chamber to the King's apartments. The Dukes of Norfolk and Suffolk, the Earl of Surrey, and the Lord Chamberlain are met, big with expectation of Wolsey's overthrow; for it seems his contrary proceedings in the divorce case

¹ April, 1527.

² This is the first time we hear of Cranmer in the Play. He was away in Italy, France, and Germany, working for the King's divorce from the close of 1529 to the beginning of 1533, when he returned to be consecrated Archbishop of Canterbury. The Archbishop of that see, mentioned in the stage direction of this scene, and addressed by the King, would be his predecessor, Warham.

are all unfolded. His letters to the Pope, praying him to stay judgment, and so prevent the Anne Bullen marriage, are come to the King's eye; but on this point he is too late, for—though this is yet a Court secret—the King *already hath married the fair lady, and there's order given for her coronation.* Moreover, the King is further incensed by the fact that Cardinal Campeius, as agent to Wolsey in this business, is stolen away to Rome, leaving the King's cause unhandled. Norfolk asks, "*When returns Cranmer?*" Suffolk replies—

*"He is return'd in his opinions; which
Have satisfied the King for his divorce,
Together with all famous colleges
Almost in Christendom: shortly, I believe,
His second marriage shall be publish'd, and
Her coronation."*

And they expect that Cranmer will be rewarded with an archbishopric. From the above dialogue we are not to understand that Cranmer is returned in person, but merely, as Tyrwhitt explains,—He is return'd *in effect*, having sent his opinions, etc. Norfolk could not be supposed ignorant of Cranmer's actual return any more than Wolsey, who now enters with his secretary, Cromwell. The nobles stand apart observing him. Cromwell, it appears, has given to the King a certain packet from the Cardinal, who now, in obedience to command, awaits the coming forth of the King. He is moody; he likes not the Anne Bullen match; determines with himself that Henry shall marry with the French King's sister; he is troubled too with thoughts of the arch-heretic Cranmer, who has crawled into the favour of the King, and so he falls into a brown study. The King enters, "reading of a schedule," and rouses him from his meditations. Beginning smoothly, he reminds him of the supreme favour he has so long enjoyed, and then abruptly giving him two papers, and bidding him "Read o'er this; / and, after, this: and then to breakfast, with / what appetite you have," he goes out frowning upon the Cardinal. "The nobles throng after him, smiling and whispering." Wolsey reads the papers: the account of the immense wealth he has drawn together with which to gain the popedom, and his letter to the Pope about the King's divorce. He sees that his disgrace is irretrievable.

The nobles return, and in the King's name demand of him the great seal; this he refuses to deliver to any but the King himself. They leave him, after acquainting him with the King's further pleasure, triumphing in his overthrow. Cromwell comes to him, amazed at his fall; he tells him that Sir Thomas More is chosen Lord Chancellor in his place; that Cranmer is returned, and installed Archbishop of Canterbury; and that

"The Lady Anne,
Whom the King hath in secrecy long married,
This day was viewed in open as his queen,
Going to chapel; and the voice is now
Only about her coronation."

From all which it appears that events which were merely rumoured or in expectation at the beginning of this scene have now before its end become openly known and accomplished: they have, in fact, progressed with the dialogue in which they are narrated. Wolsey ends the scene with friendly advice to Cromwell, and a farewell to all his glory.

An interval.

Day 6. Act IV. sc. i. A street in Westminster. Our two choric gentlemen, who have not met since they beheld the Duke of Buckingham come from his trial, are now again in waiting to behold the Lady Anne pass from her coronation. From them we learn that Cranmer since his instalment has pronounced the nullity of Henry's marriage with Katherine, who now remains sick at Kimbolton. The coronation procession then passes over the stage, and the Chorus is joined by a third gentleman, who gives some account of the ceremony as he beheld it in the Abbey. We also learn that Gardiner has been promoted to the see of Winchester, and is no lover of Cranmer, who, however, has a staunch friend in Cromwell, a man now much in esteem with the King.

Act IV. sc. ii. Kimbolton. "Enter Katherine, Dowager, sick; led between Griffith, her gentleman usher, and Patience, her woman." News of the death of Wolsey has reached them; they discuss his character. The Queen then falls asleep, and has a vision of angels presenting to her an immortal garland. Awaking, she receives a visit

from Capucius, ambassador from her nephew the Emperor, who brings to her a message of comfort from the King; to him she confides a letter to Henry, praying him to be good to her dependants. She then bids farewell to Griffith, and is helped to her bed by Patience, anticipating a speedy end.

Both scenes of this act may, I presume, be supposed on one day.

Interval.

Day 7. Act V. sc. i. London. A gallery in the palace. At night. Enter Gardiner, a page with a torch before him, met by Sir Thomas Lovell. One o'clock has struck as Gardiner comes from the King, whom he has left at primero with the Duke of Suffolk. Lovell is going to the King with news from Queen Anne, who is in labour, and whose life is feared. They agree between them that they would not be sorry if she and Cranmer and Cromwell were in their graves, and Gardiner informs Lovell that he and the Council have moved the King as to Cranmer, who is to appear before the Board to-morrow morning (*i. e.* the morning of the twenty-four hours now begun) to answer for himself. Gardiner departs, and the King enters with Suffolk from their play. Lovell delivers his message. The King, telling Suffolk, "Tis midnight, Charles" (past one at the beginning of the scene), bids him get to bed, and remember the Queen in his prayers. Suffolk departs, and Sir Anthony Denny brings Cranmer to the King in accordance with his commands. Lovell guesses that this must be about the business which Gardiner had confided to him, and would fain listen to it; but the King orders every one out of the gallery but Cranmer. Him he tells of the complaints that are made against him, and that he must appear before the Council in the morning. Finding him firm in his innocence, he gives him his signet, and tells him if the Council insist on committing him to the Tower to show it to them and make his appeal to him. As Cranmer departs an old lady forces her way in to tell the King of Anne's happy deliverance of a daughter, and that she prays him to visit her.

Act V. sc. ii. Before the Council-chamber. Morning is come, and Cranmer is kept waiting at the door; he is seen there by Dr. Butts, who hastens to inform the King; and presently the King and Butts appear at a window above to view this strange sight.

Act V. sc. iii. The Council-chamber. The members are set, and after a little time Cranmer is admitted. Gardiner, who takes the lead in the business, proposes his committal to the Tower, and all assent, Cromwell alone daring to speak in his favour. Finding them obdurate, Cranmer, to their dismay, produces the King's signet, and takes his cause out of their hands ; to their still greater dismay, the King himself now makes his appearance, frowning on them. He rates them soundly for their behaviour to Cranmer, and insists on their reconciliation. To mark his own friendship to Cranmer, he asks him to be godfather to the young maid, who yet wants baptism, and apparently they all go out at once to the christening.

“Come, lords, we trifle time away ; I long
To have this young one made a Christian.”

Act V. sc. iv. The palace yard. The porters have great difficulty in keeping out the crowd assembled to witness the return of the christening procession.

Act V. sc. v. The procession enters with the young Princess Elizabeth from the christening, and is met by the King. Cranmer predicts the future greatness of the child, and the blessings England is to enjoy under her rule and that of the King who is to succeed her.

Epilogue.

The time of this Play is seven days represented on the stage, with intervals, the length of which it is, perhaps, impossible to determine : see how dates are shuffled in the list below.

Day 1. Act I. sc. i.—iv.

Interval.

„ 2. Act II. sc. i.—iii.

„ 3. Act II. sc. iv.

„ 4. Act III. sc. i.

Interval.

„ 5. Act III. sc. ii.

Interval.

„ 6. Act IV. sc. i. and ii.

Interval.

„ 7. Act V. sc. i.—v.

HISTORIC DATES, ARRANGED IN THE ORDER OF THE PLAY.

1520. June. Field of the Cloth of Gold.
1522. March. War declared with France.
- „ May—July. Visit of the Emperor to the English Court.
1521. April 16th. Buckingham brought to the Tower.
1527. Henry becomes acquainted with Anne Bullen.
1521. May. Arraignment of Buckingham. May 17th, his execution.
1527. August. Commencement of proceedings for the divorce.
1528. October. Cardinal Campeius arrives in London.
1532. September. Anne Bullen created Marchioness of Pembroke.
1529. May. Assembly of the Court at Blackfriars to try the case of the divorce.
- 1529, }
1533. } Cranmer abroad working for the divorce.
1529. Return of Cardinal Campeius to Rome.
- 1533. January. Marriage of Henry with Anne Bullen.
1529. October. Wolsey deprived of the great seal.
- „ „ 25th. Sir Thomas More chosen Lord Chancellor.
1533. March 30th. Cranmer consecrated Archbishop of Canterbury.
- „ May 23rd. Nullity of the marriage with Katherine declared.
1530. November 29th. Death of Cardinal Wolsey.
1533. June 1st. Coronation of Anne.
1536. January 8th. Death of Queen Katherine.
1533. September 7th. Birth of Elizabeth.
1544. Cranmer called before the Council.
1533. September. Christening of Elizabeth.

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